

The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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Who can put a price on the gold
of the Buttercup, or the
silver of the Waves, or the azure of
the Sky, or the emerald of the Grass.

These cannot be bought and sold,
but their beauty may be reflected
in the cheapest fabric of the poor.
Pattern and color give charm to cotton
and silk alike, and the humble fabric
may outlast the fragile and costly
fabrics of the rich. The enjoyment
of this beauty is without money and
without price, it is free to those who
see and love.

DESIGN BY MISS ROMA MALLET, PALO ALTO, CALIFORNIA

The School Arts Magazine

VOL. XXV

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No. 6

Weaving with Strips of Crepe Paper

JANE LITTELL
New York City

WOVEN baskets and trays made of strips of crepe paper and wires constitute the very easiest form of weaving, because the paper is so very flexible and easy to handle. It is the least expensive type of basketry, also, because the crepe paper which is used for the weaving costs much less than paper rope or raffia or reed. The same processes are used, whatever the material used for the weaving, and anyone who has learned to weave with strips of crepe paper can weave more complicated articles with other materials.

The five baskets in one photograph are all woven of strips of crepe paper. The waste basket and the tray in the other photograph were woven of paper rope. The teaching of the principles of weaving can be done with paper, and advanced pupils can then make larger articles, like the basket with its fancy weaving, and the tray, of rope, raffia or reed. For class work, the paper is more appropriate both from the standpoint of cost and because of the greater ease in handling.

For the purpose of illustration, let us suppose that we are going to make the rounded basket in the center of the photograph, and that its purpose is to hold flowers. A glass container can be fitted into the basket, and thus we achieve a lovely vase for spring flowers.

The materials needed are: 16 pieces of No. 7 wire and two pieces of No. 15 wire which are sold in 36-inch lengths;

one spool of fine wire; long-nose side-cutting pliers for cutting and bending the wires; and one fold of crepe paper.

PREPARING THE WIRES

Each of the sixteen wires must be wrapped with a three-fourths inch strip of the same crepe paper you will use for weaving. All of these strips may be cut at once by pulling the fold of crepe paper part way out from its cover, and cutting entirely across the end of the fold three-quarters of an inch from the end.

Fold one end of this strip of paper over the end of the wire, turn the top edge of the strip in, and twist the wire between the thumb and fingers of the right hand, at the same time stretching the strip with the left hand and slanting it slightly downward toward the lower end of the wire. At the end of the wire, tear the strip off and fasten the wrapping with a touch of paste.

FASTENING THE WIRES TOGETHER

When all of the wires are wrapped, divide your wires into two groups, eight wires in each. Lay them on a table, one group across the middle of the other, as shown in Step I in the sketch.

Keep the work on a flat surface always. Do not pick it up with the hands. This is most important.

Lay one group of wires with the ends straight in front of you, and the other group across them at right angles at the

exact center. Fasten the groups together with a piece of spool wire about eighteen inches long. Place the fine wire under the lower group, over the top of the group to the right, under the next group and so on around twice. Then twist the ends of the spool wire tightly together and cut off the ends with the pliers.

SEPARATING THE WIRES FOR WEAVING

Hold the wires in place firmly on the table by placing the fingers of the left hand in the center where the wires are fastened together. Then starting with the lower group before you, separate the wires into groups of two each. Since it is necessary to have an odd number of wires for weaving, one of these groups of two wires must be divided and the weaving done over these two single wires as it is over the groups of two.

Now you are ready to prepare the strips of paper for weaving. Push the fold of crepe paper out three-fourths of an inch from its paper cover, and using the edge of the cover as a guide, cut through the entire fold. Then measure off another strip one and a-half inches wide and cut it off. Cut two more strips, one two and a-quarter inches wide and one three inches wide.

BEGINNING THE WEAVING

Use the narrowest strip to begin the weaving. Insert the strip between the two single wires as shown in Step II, with the short end up, and weave over two and under two around to the point where there are two single wires, then over and under the single wires. Continue weaving with this narrow strip for eight rows. Then insert the one and a-half inch strip and weave the two strips together for four inches. Then cut off

the narrower strip and continue weaving with the one and a-half inch strip until you have completed one row.

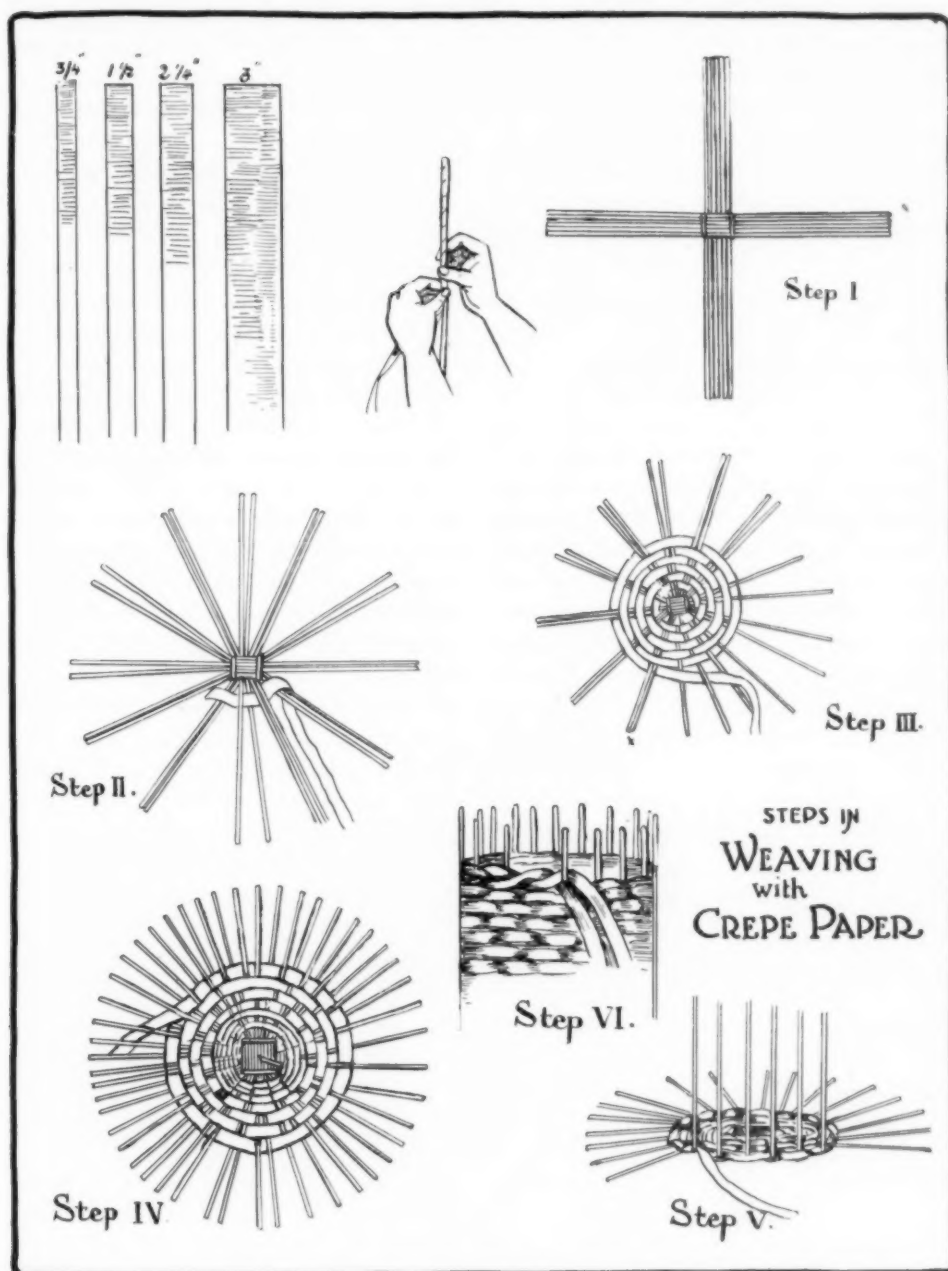
Now you are ready to separate the pairs of wires, and to weave over and under each one separately. But since it is necessary to have an odd number of wires, one of the wires will have to be cut out with the pliers. Therefore, instead of separating one of the groups of wires, cut it off at the edge of the weaving. Separate the rest of the wires so that they are an equal distance apart, and continue weaving with the one and a-half inch strip.

When your weaving has grown until the woven circle is five inches across, insert the two and a-quarter inch strip, weaving it with the narrower strip for four inches, and then cut off the narrower strip. Continue with the two and a-quarter inch strip until the circle of weaving measures seven inches across, and then insert the three-inch strip.

In all of the weaving, the strips of paper should be stretched as the weaving is done. The stretching will cause the edges to curl up so that the paper will become almost a tube.

When the circle is seven inches across it is time to turn the wires up at right angles to form the sides. To do this most successfully, use the pliers, bending the wires up at right angles and curving the upright wires gracefully to make the curved sides. Use the three-inch strips for weaving the sides all the way up, including the edge. Watch carefully that you do not pull the paper too tight, and thus interfere with the curve planned for the sides.

The dimensions of the completed basket will be eight inches across at the widest part, seven inches across at the



A PAGE WHICH HELPS TO EXPLAIN THE STEPS DESCRIBED BY MISS JANE LITTELL IN HER ARTICLE ON WEAVING WITH CREPE PAPER

bottom and six and a-half inches across at the top. The basket should be about six inches high.

Shape the wires to the curves of the completed basket, and weave over them in these curves until you reach the top. You will have about six inches of each wire sticking up at the top when the basket is six inches high. You can cut off half of the length of each wire, to make the finishing work easier, leaving three inches of each wire standing.

THE FOUR STRAND EDGE

This four strand edge is really a misnomer, for instead of having four weavers to handle, you use two weavers of doubled paper. This particular edge is given so that it can be used with paper rope or raffia. Woven with these materials, it gives a heavy rope-like finish to the edge of the woven article that is most attractive. When the four strand edge is made of paper, the double thicknesses of the paper make the edge appropriately prominent.

When the weaving of the basket is complete and the work is ready for the edge, measure the three-inch strip of paper that you have been weaving with twice around the edge of the basket and cut it off. Cut off three more strands of the same length. Insert one of them under the weaver you have been using, and prepare to handle the two as one. The pliers are very necessary for cutting and bending the wires for the finish.

To begin the four strand edge, clip off the wire at the left of the doubled strand of paper, leaving half an inch standing upon the weaving line. Bend this over the weavers tight and flat against the strand and in the direction of the weaving. For instance, if your weavers come from the left, bend the wires toward the

right, running the half-inch wire along the top of the basket, pointing it towards the right. Clip the next wire to the right so that it is half an inch long, then lay the second pair of doubled weavers in place and bend down the second wire to hold the second pair of weavers in place. When the edge is finished, you can cut off the ends of this pair of weavers and fasten down the extreme ends with a bit of paste.

Take up the original pair of weavers, and pass them over this second bent wire covering it completely, and then pass them back of the next standing wire. Clip this to the length of half an inch and bend it down over the weavers, and continue on around the top of the basket. When you reach the first wire that was cut, you will find it uncovered by any weaver. With the pliers, lift up this first wire, pass the strand behind it, and rebend. Cut off these first weavers close to the weaving. Cover the rebent wire with the two strands which are left. Then cut them off and paste them neatly into the edge, on the inside, concealing the ends.

This edge is much more simple to make than it sounds. There are only two motions—the bending of the wire and the passing of the weavers over the bent wire. The description of the work has been given in detail so that it can be followed exactly.

THE HANDLES

The handles must be made of heavier wire than that used for the basket. Two lengths of No. 15 wire is correct for this purpose. Each of these wires should be wrapped several times with lengths of crepe paper of the same shade used for the weaving. If you want the handles to appear stout, six wrappings with strips

of paper an inch and a-half wide will not make the wires too bulky.

To fasten the handles to the basket, cut four six-inch lengths of the spool wire used for fastening the wires together for weaving, and wrap each of these six-inch lengths with a half-inch strip of crepe paper. Next push the end of one of the wrapped handle wires through the weaving, and bend up an inch at the end inside the basket. Then thrust one of the wrapped six-inch pieces of spool wire through the weaving, around the handle wire and around one of the wires of the basket, running it around twice, and twisting the ends together inside the basket. Do the same thing to the second piece of handle wire. Then twist these two handle wires together as they are in the photograph, and fasten the other ends on the opposite side of the basket.

The two light colored baskets in the center were left without any protective covering. To make such baskets of

permanent value, they should be given either a coat of shellac, or a coat of sealing wax dissolved in denatured alcohol and applied like enamel. My preference is for the sealing wax, for it is an easy matter to obtain gold or silver paint or any of the shades desired, by dissolving the proper color of sealing wax in denatured alcohol.

THE BASKET AND THE TRAY

The waste basket shows some of the intricacies of weaving, which can easily be mastered after the beginner has learned such little tricks as not to bend the wires in the weaving, not to pull the weavers too tight, not to hold the weavers loosely at one time and tighten the grip on them at another time. The tray is simple weaving, with more wires running across than from end to end, and the picture under glass is held in place by the six strand edge, which is made by using three weavers together in the edge instead of two.



ARTICLES MADE WITH CREPE PAPER

The Animated Art Room

A PLAY

ETHEL ERNESTI

Art Teacher, Junior High School, Colorado Springs, Colorado

This Playlet was acted out by the 7th grade class last semester as their contribution to the Junior-High Entertainment Committee. Each class was called upon to fill at different times twenty minutes to thirty minutes at chapel time.

In this playlet the girls took the part of the colors and the boys the part of the tools. Much ingenuity was shown in the productions of paste pot, brushes, pencil, etc. Each child of the class was given a part so all were active and interested.

CHARACTERS

| | | |
|-----------|-------------|-----------------|
| 2 Yellows | 1 Black | 2 Papers |
| 2 Oranges | 1 White | 2 Pair Scissors |
| 2 Reds | 1 Can Paste | 1 Table |
| 2 Purples | 2 Brushes | 1 Water Pan |
| 2 Blues | 2 Pencils | 1 Compass |
| 3 Greens | 1 Ruler | 1 Art Gum |

PROLOGUE and Fairy come out from behind curtain.

PROLOGUE: We are going to show you some of the articles we are learning to use in our home room, 109. For us who go into the art rooms, it is easy to use our imaginations (we have to sometimes to be able to appreciate our own work). But for *you*, the Color Fairy may have to make an enchantment.

COLOR FAIRY: Now when I wave my wand you must shut your eyes tight while I count three—then your imagination will grow and you will be able to see real live colors and hear them talk. Now ready—one—two—three (counts slowly while she and Prologue draw aside the curtains).

(On the stage are seen two of each of the primary colors.)

YELLOW 1 (Tint): I've been busy all day painting flowers. The yellows paint more flowers than any other color in the world. We start with the dande-

lion and work all summer until the goldenrods die and then it's time to paint the leaves for Jack Frost.

YELLOW 2 (Shade): They say we're just like sunshine to cheer dark places and gloomy corners. We have even succeeded occasionally in making blue people happy. And we are often called in to make a north room look sunny. (Turning to blues) What can you do, Blues?

BLUE 1 (Tint): You may think because *you* are too bold, that retiring people like us aren't useful, but we are. Our whole family, "our uncles and our aunts and our cousins," are always at work painting the Colorado skies, the mountains and *all* distant objects some shade of blue.

BLUE 2 (Shade) to Yellow 2: You insinuated just now that *we* make people blue. We never do *that*. They do it themselves and then blame it onto us. We are too busy doing useful things.

We are workers, *alone* or in *team work*. (At the last speech the Blues have each clasped both hands of the Yellows, London Bridge fashion, through which immediately dart)

THE GREENS (together): That was good team work—to combine to produce such useful colors as we are.

GREEN 1 (Tint): Because we belong to the family of *Cool Colors* we are much overworked in warm weather trying to persuade people that *they* are cool. Why even in the winter time, no dinner is complete without the dainty salads which the Green family help to paint.

GREEN 2 (Shade): We work all spring and summer painting the trees, the meadows, the lawns and the parks beautiful shades and tints of green. We make the whole world happy. There are a great many members in our family and we are all well liked because we are so *restful* to live with.

RED 1: Cows may like to rest amid green surroundings but people don't want to rest all the time—so we come along to jazz things up a bit.

RED 2: But always remember what Mother Nature told us—to be very sparing in our distribution of red—just to drop a flower here and there, a hat, a string of beads or *skull caps* for specially *avored people*, but *never* to paint large spaces a solid red or people wouldn't value us or our work.

(In going from center stage the Reds accidentally stumble against the Yellows when out come The Oranges, dancing and laughing.)

ORANGE 1:
Red, you don't love us much I fear,
But when you mix with Yellow the
Oranges appear.

(The Reds, offended with noses in air, walk away and stand beside the Greens).

ORANGE 2: I don't blame them. Our brilliant new clothes do make the Reds look a bit shabby while the Greens set them off in the most glaring contrast—because they are *complementary colors*.

ORANGE 1 (to Reds): Sister is right; you look even redder than you are when you get near the Greens.

REDS (stepping over, one to the right and one to left of the Blues and clasping a hand of each Blue): They always find fault with us, what shall we do?

From under each clasped hand comes a

PURPLE 1 (in mock distress):

Oh, Blue, What shall we do?

Oh, Blue, What shall we do?

PURPLE 2: You've done quite enough when you produce, with the help of Blue here, such royal colors as we are. (Orating) One used for imposing mountains, one used for orchids and the rarest flowers, one used for the robes of kings, one—

BLACK (interrupting): One which looks like some one else when darkness comes and the lights are turned on.

WHITE (who has come in behind Black): Don't poke fun at them, they are lovely colors. You are only jealous because *you* are *no* color at all.

BLACK (somewhat angered): Well, what about you?

WHITE: Why I'm the mother of all the colors. I love them every one.

BLACK: Well, they'd be rather crude color children without Black to tone them down. Grayed colors they are called then. Savages like crude colors together, but civilized people love your

children more after I have chastised them and toned them down.

WHITE: Don't tone them down too much. Let them be gay while they may. (At this signal they all, except Black and White, join hands and dance around the stage twice or until—)

BLACK (shouts): Stop it— you'll get all mixed up! (Colors divide and disappear behind curtain at sides and out dances Gray.)

Gray dances around stage to music with Black and White looking on. Black is annoyed. White, calm, smiling and enjoying the dance. At the end of Gray's first dance she sees Black for the first time and runs to Mother White.

BLACK (crossly): I told you, Mother White, that these color children need toning down and now you've let them run riot and get all mixed up.

WHITE: But isn't Gray lovely—and she has the sweetest disposition—never quarrels with *any* color.

BLACK: She may be nice, yet no one but a Quaker would look at her twice.

WHITE: Yes, that's just it. Not everyone can appreciate Gray at first glance. (Immediately a lively air is played and Gray in starting to dance leaves her gray cloak with White, which discloses the fact that her costume is made up of strips of all the colors. Even Black is pleased with her now.)

At the end of her dance the colors crowd around her with admiration and compliments while the audience applauds—then at a rustle and a rattle, etc., they look around and subside to right side of stage.

Enter Paper, Brushes, Pencil, Ruler, Table, Compass, Scissors, Paste and Art Gum.

PAPER: You colors are pretty and I'll admit that you do some good in the world, but what good would you be in the art room without us and our practical family?

COLORS: But Mr. Paper, you'd be rather pale and uninteresting without us.

BRUSH 1: How do you think you'd look spilling yourselves over the paper without me and my family? I have quite a distinguished family tree.

BRUSH 2: Our ancestors have been held and fondled by many great men—Leonardo, Michael Angelo, Corot, Millet, Rubens, Turner, Whistler—to paint wonderful pictures.

WATER-PANS to (Brush): Yes, and how would you, however famous, take a bath without us—it isn't nice to mention in public, but you just couldn't, you know—and you would make muddy tracks all over the paper with the colors all mixed up.

PENCIL (stepping forward): It is I who first trains the hand to be steady and sure before it can use a brush to apply color. It is I who decides where the color is to go. I, too, have known great men long years before they made your acquaintance, Mr. Brush.

RULER (pushing Pencil aside): Now, Pencil, don't get too "cocky," you couldn't even draw a straight line without my help, nor know how long to make it.

TABLE (stepping in front of Pencil): Where would any of you be without *me*? (turns side to audience, stoops over forming a flat table of his back while Pencil "adjusts" him up and down and sets "screw")

PENCIL: We are very proud of our adjustable tables and try to keep them

nice (looking around at Compass) Well, *what are you doing?*

COMPASS (body bent, arms extended together, swinging around and around) Drawing *perfect circles*, of course. What else do you suppose a well bred compass would be doing?

SCISSORS (using huge pair of scissors): We're all ready to paste (goes over to paste can and looks in the top): Oh, dear! Empty, of course.

SCISSORS 2: You'd think those North Junior High students ate paste as a regular diet. This bazaar work empties ever can of paste in the building. (In bounces Art Gum in large oblong tan carton with holes for eyes and mouth, "art" printed on front and "gum" on back.)

ART GUM: No one ever thinks of me until they get into trouble—then I'm very important, for I correct mistakes. Besides, I'm quite a *curiosity* (impressively), I'm the only kind of *gum* sanctioned by the student council. (He turns slowly, showing "Art Gum" signs).

WHOLE CAST (come forward to front of stage):

If you learn to handle us right
To you we will be true.

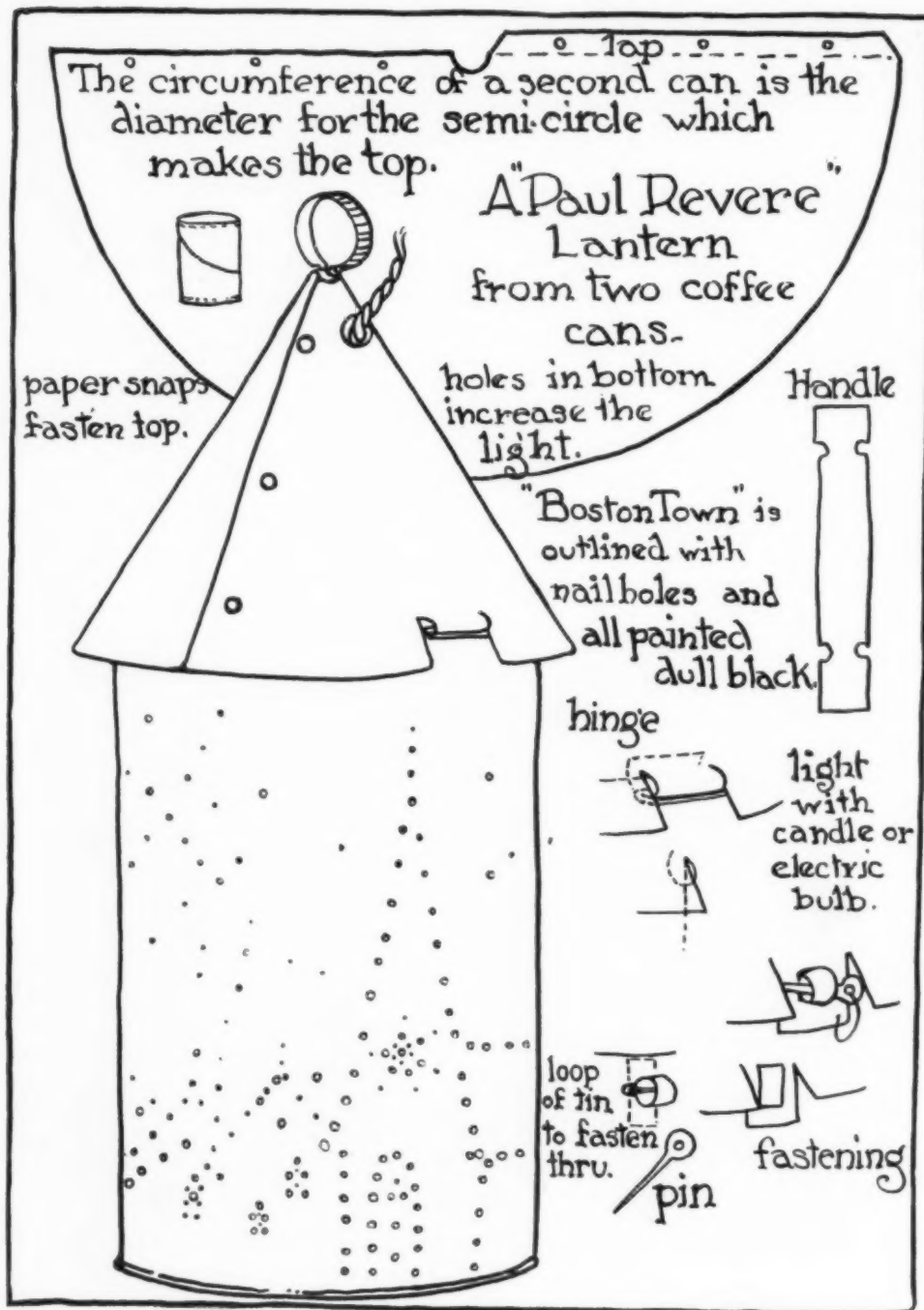
We'll shout your name
In the halls of fame.

N. J. H. it's up to you!

Name of school, followed by school song and state song (in this case, Colorado.)



A GROUP OF THE LITTLE ACTORS



A PAUL REVERE LANTERN, DRAWN BY M. LOUISE ARNOLD, CLINTON, MISSOURI

The School Arts Magazine, February 1926

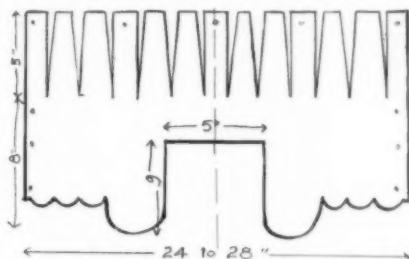
Easily Made Helmets Which Make Historical Plays More Effective.



Spanish 1500.

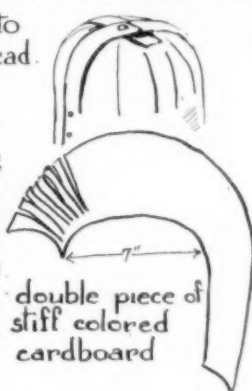
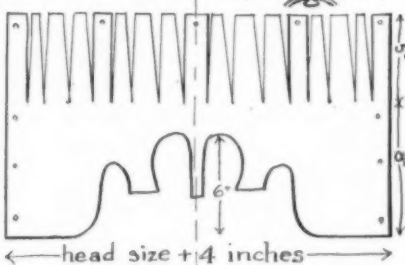
Hold vertical piece in place by unbent fasteners

Use flexible 22"x28" cardboard



Sew or use brass fasteners

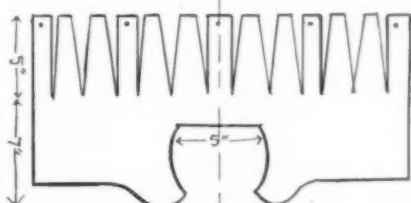
Fit top to head.



Greek or Roman



Medieval English or French.



Colored tissue paper or real plume.

When completed color with aluminum paint.



M.J. Sanders.

SOME SPLENDID SUGGESTIONS FOR THAT NEXT PLAY, BY MISS M. J. SANDERS, NEW HAVEN, CONN.

The School Arts Magazine, February 1926

The Making of Large Decorative Panels

HOMER W. McADOW

Instructor of Art, South Hills High School, Pittsburgh, Pa.

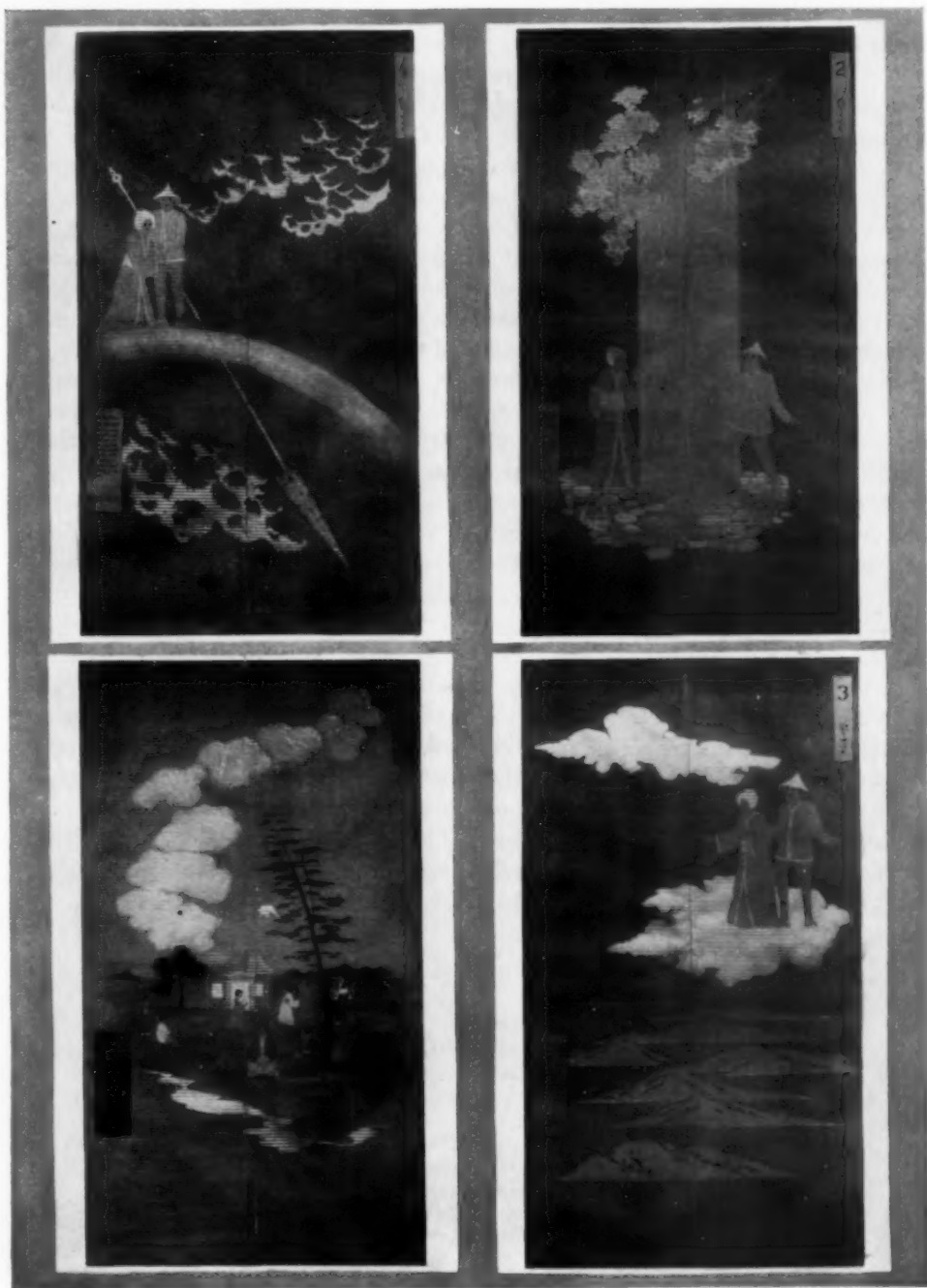
SOMETIMES the art instructor is confronted with the problem of making large-sized decorations for a school function. It may be decorations for a stage which will be especially suitable for a certain play, or decorations for other school functions such as a "prom," which was our problem. Large decorations are apt to mean mounting expense because of the quantity of materials used. At South Hills High School, Pittsburgh, Pennsylvania, we met the problem at a reasonable outlay of money in the manner described in the following paragraphs.

It was found that sixteen panels, four on each side of the room, with spaces between, would make a working basis on which to lay the foundation of our plans. The height of the panels was ten and one-half feet; the width of those on the longest sides of the room was seven feet; the width of those on the narrower sides of the room was six feet. This allowed a variety of dimension and gave a sympathetic feeling between the proportions of the room and that of the panels themselves. Common lath was used to make frames on which carpet-lining was tacked and the designs made thereon. The lath was spliced at the ends by making an overlap of about six inches and nailed together with long, thin brads. Each panel had a double frame so that it might be folded in the center to permit handling in and out doors. The two parts of the frame were

held together in the middle by four pieces of tough canvas 3 x 3 inches, and tacked on with small tacks; these acted as hinges. The lath cost about four dollars; the best lumber for the frames would have cost over twenty dollars. Carpet-lining, for the information of those who may not know just what I refer to, is a gray paper which has been pressed into such form that its surface resembles the surface of a waffle. This makes an interesting texture on which to place design and when finished, has something of the appearance of a tapestry. This paper comes in rolls, three feet wide, and fifty yards to the roll. Several rolls were required for our purpose, and the cost figured about three cents per yard. When tacked upon the frames of lath the strips of paper were pasted together on the reverse side with narrow strips of heavy wrapping paper. So much for the construction side.

The subject chosen for the decorations of the panels was the Japanese myth of creation. A book on the subject, by MacKenzie,* was obtained and therein was found ample material from which to make the designs. The story of creation and subsequent events according to the Japanese myth were read over and those passages which offered illustration possibilities were jotted down. Then the work of making original designs began. First a small panel was made in correct proportion using two inches to equal one foot of the finished panel. A color

*"Myths of China and Japan," by Donald A. MacKenzie. London: The Grisham Publishing Co.



FOUR OF THE SIXTEEN DECORATIVE PANELS MADE BY
STUDENTS OF SOUTH HILLS HIGH SCHOOL, PITTSBURGH, PA.

The School Arts Magazine, February 1926

scheme was adopted which carried a pleasing set of related colors around the room. Panels Nos. 1 to 4 were predominately lavender. Nos. 5 to 8 were orange, Nos. 9 to 12 were yellow and the last four were predominantly green. Backgrounds were first rubbed into the paper with a cheap pastel sometimes called chalk-talk artists' pastels. At top and bottom the panels were deepest in color fading out to a lighter value in the middle. The larger parts of the designs were also done in pastel in various colors. The smaller parts, such as figures, clothes, shields, snow-caps on mountains, etc., were painted in tempera paint and bronze gold and silver. They were done somewhat in the manner of Japanese prints, no attention being paid to lights and shadows. Perspective was not strictly adhered to to give a further Japanese feeling. Neither was naturalistic color followed.

In addition to the panels, large tassels of crepe paper moss were placed between the panels, and a ceiling was made of the same material. The ceiling consisted of strands extending from a circular, wooden hoop in the centre to each panel. In the centre of the hoop was a lantern,

four and one-half feet high and three feet wide. It was sixteen-sided and was made by covering a wooden frame with a rich orange-colored cambrie and illuminated within by powerful electric globes. Orange, yellow-orange, and red-orange were the dominating colors of the whole scheme including the ceiling and the small rectangular pieces of cardboard on the panels, which were placed in opposite corners bearing the number of the panel and descriptive matter done in an appropriate style of lettering. These rectangular spots are characteristic of Japanese prints also. On them, on the lantern and other places were placed Japanese characters signifying "Welcome to the Fête." An obliging Japanese gentleman living in Pittsburgh made this possible.

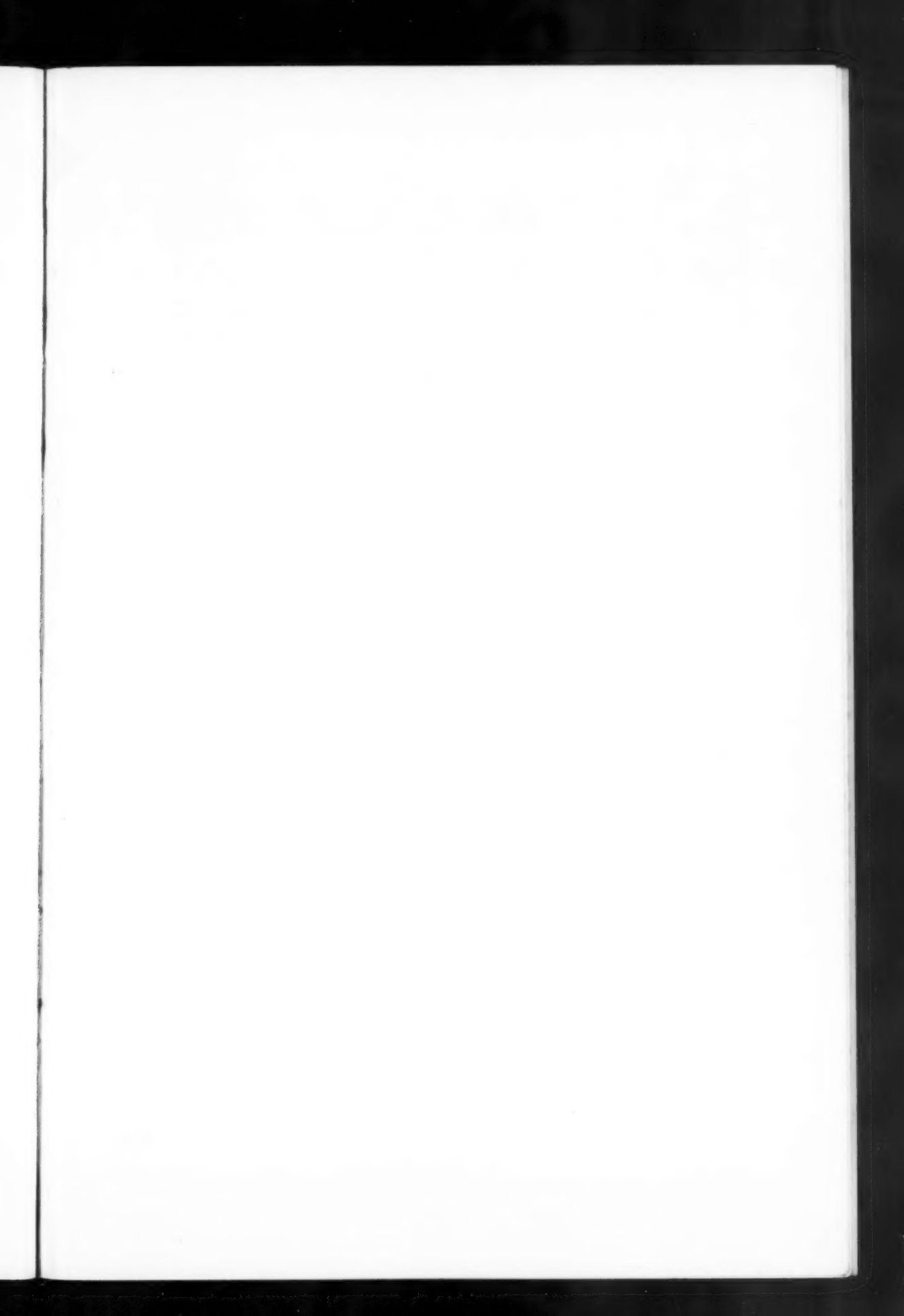
The students studying art found the making of these decorations very interesting and much interest was shown by other students in the school who are not taking art. I am sure that the making of the panels helped to stimulate interest in art in our school.

Some of the most interesting of these panels are shown in the accompanying illustrations.

Jack Frost creeps over the window panes
In the still, cold hours of night,
With stencil and brush he deftly plies
His art by the moon's silver light.

He works with a will, night after night,
He sketches tall grasses and flowers,
He paints high bridges, cascades and streams,
And cities with turrets and towers.

—Ella F. Evarts

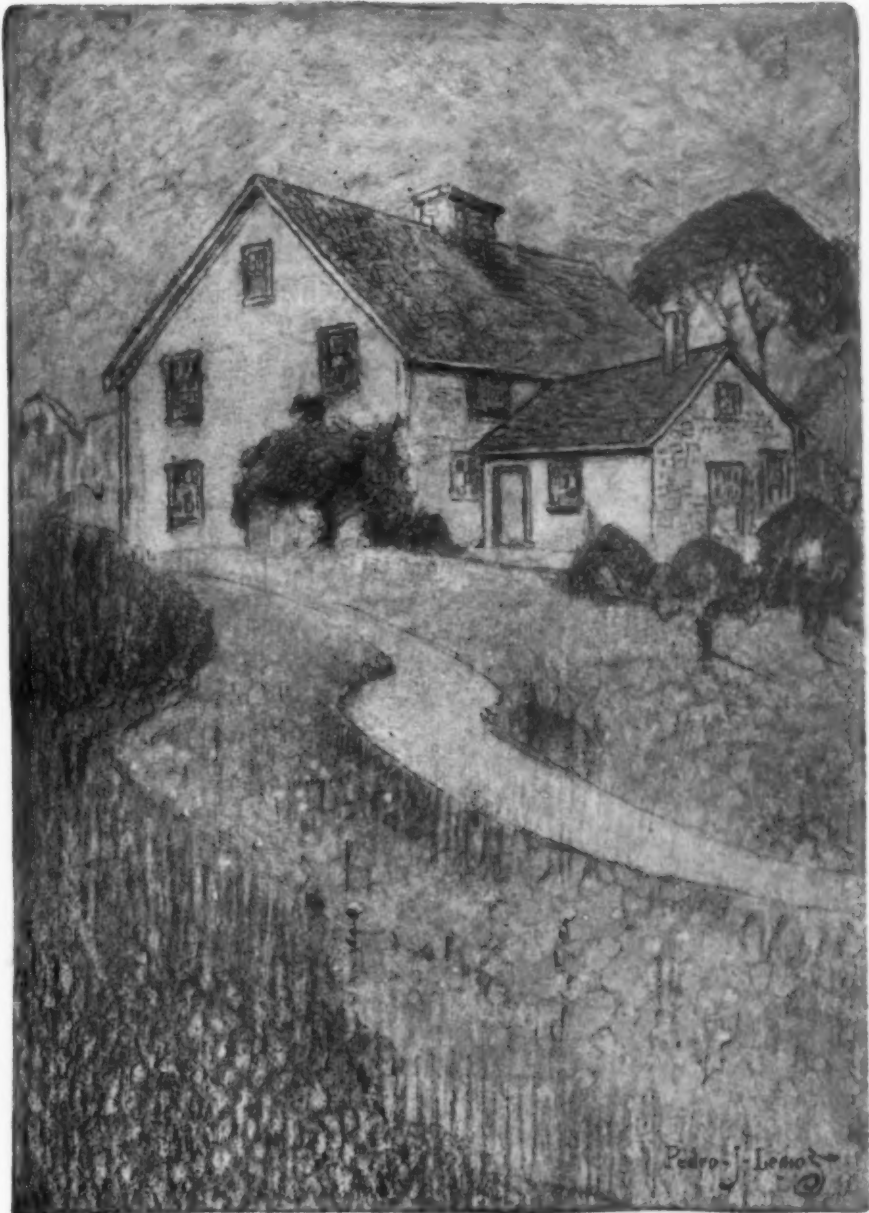




Paul REVERE HOUSE - Boston

This quaint and artistic home of the early craftsman and patriot stands in one of the side streets of Boston. Every part of this relic from colonial days is of interest to the artist and art teacher. Sketched by Pedro J. Lemos, with "Perma" Pressed Crayon.

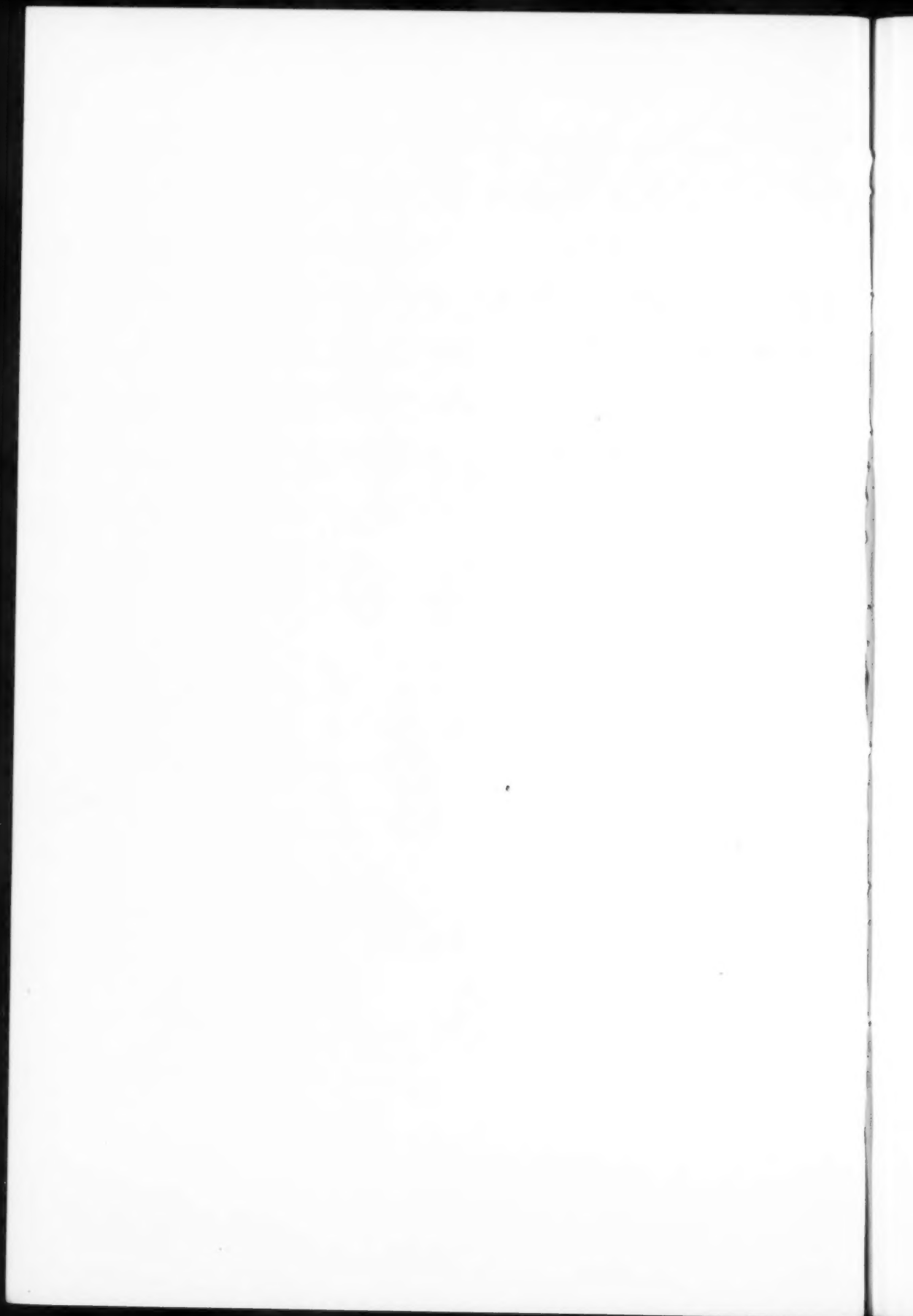
Courtesy of BINNEY & SMITH CO., New York



John Alden's House Duxbury, Mass.

On the South Shore between Boston and Plymouth, near Duxbury, the John Alden House may be found. Here John Alden and Priscilla lived for a time with their son, John Alden, Jr. Sketched by Pedro J. Lemos, with "Perma" Pressed Crayon.

Courtesy of BINNEY & SMITH CO., New York



Old Colonial Landmarks*

PEDRO J. LEMOS

Editor, The School Arts Magazine

IN a previous hurried trip through Boston I was able to merely locate and rapidly view the old historical buildings and now I had come again to see more thoroughly and to sketch with leisure.

I had visited old Faneuil Hall, the South Church, the old Burial Grounds and other points of interest leaving the home of Paul Revere for the last, as it had seemed to me to be the gem of Boston's old landmarks.

I came to the point where five or six streets converge and was puzzled to know which street was the one containing Paul Revere's home. I decided to step into a store and inquire. The party never heard of the place, probably the man across the street could tell me. So I inquired of the man across the street and he said, "Why, I think that was torn down three years ago." As I had viewed the place two years previous I knew there was some mistake, so I asked an intelligent looking pedestrian who did not know of the building, and a policeman said that he believed it was torn down to make room for a hotel. So I kept traveling down the street wondering how much the population of Boston knew of Paul Revere and seeing another policeman and inquiring he informed me that the house was only another block away. I told him how almost every informer had torn down Paul Revere's home for me and he laughingly said that an old hotel by that name

was torn down. Such does advertising publicity fix hotels in people's minds, that famous landmarks become lost in comparison.

Surrounded on all sides by dingy warehouses and conglomerated Italian groceries and shops, the home of Paul Revere stands as a type distinctively its own. Anyone can tell that this home was the home of an artist, for Paul Revere was America's first book-plate engraver and a rare silversmith. Every line and proportion of the house was low and rambling with a huge chimney that harmonizes with the projecting second floor and nail-studded door. The quarter moon decorated shutters, the old water drains, the interior fireplace, the window spaces and all, are distinct from the many stilted homes that still exist as types of the same period.

There is a comfortable cozy quality about the interior; there is a simple practical arrangement of the rooms on both floors that indicates the organized mind of a designer. It is unfortunate that the house remains in a crowded condition, and it is hoped that some time soon this priceless home, the actual remainder of a great man from the historic American past, will be fully protected by the great American city of which it is a part, and that adjoining land may be secured to permit the home to be more advantageously viewed.

As I left the interior and came to the

*Printed through the courtesy of Binney & Smith, New York.

street, it was like leaving the quiet of colonial period and being dropped into one of the streets of Naples, Italy. I was besieged by a group of small Italian boys who vied with one another in securing my attention and my ear to hear a long series of data concerning the Paul Revere House. This seemed to be mixed up with an irregular recital of "The Ride of Paul Revere," and there certainly was a babel of voices all in the interest, I found later, of forthcoming nickels and dimes. Those who did receive any small change were good boosters for those who did not, and it was difficult to know what motive prompted the "Say, mister, this kid did not receive any."

It was impossible to secure an undisturbed sketch during the day, for the sharp eyes of the youngsters had detected my sketch pad, and I realized that the artistic interest of the grown-up merchants of Italy would project so many inquisitive questions that sketching would be an effort. I therefore decided that I would visit the other colonial landmarks and return for an evening sketch of Paul Revere's home when all was quiet and the youngsters had gone home to macaroni and bed. And anyhow, it seemed that the quiet of night could robe the old home of Paul Revere with a calm of the past and the merchants' little Italy would not contradict the spirit of the colonial past.

So down the street I walked to the old church where Paul Revere supposedly hung his famous lantern. I wondered about the type of lantern that he used. The antique shops displayed a per-

forated tin lantern and termed it a Paul Revere lantern. Such a lamp at the height of the steeple of the old church could not produce much of a gleam. A walk to the old location of the famous Tea Party showed a modern wharf with ocean-going craft and all indications of the old period gone by.

Christ Church stands out along the street with its fine lines and a trip inside is well worth while, and at different places in Boston are to be found fine old remaining records of the colonial days.

One easily notices the difference in traffic between Boston and such cities as New York and Chicago. One dares to cross the street in Boston where one would perish in the other cities. It is a great satisfaction to find one great city that has not gone traffic mad and to know that a city can remain calm and be progressive.

A short ride to the north of Boston brings one to Cambridge, where the homes of Longfellow, Emerson, Lowell, Holmes, and other great Americans lived, worked, and passed on; and the historic trees and plots, and old churches hallow the section to every lover of liberty.

With every succeeding year trending to dim the importance of the lives of great men of the past, what will become of the beautiful home of Paul Revere? Colonial artist and craftsman, how fitting if a national movement could be inaugurated among all teachers of arts and crafts, to secure and perpetuate his home, as a national monument to American Arts and Crafts.

Fibre Flax from Field to Spindle

A STUDY FOR THE CHILDREN OF THE ELEMENTARY SCHOOL

ANNA LA TOURETTE BLAUVELT, M. A.

Specialist in Industrial Art, New York City

ONE of the most important industries of Colonial times was the making of household linens.

The knowledge and the skill necessary was brought to this country from the other shore. The Winter's Tale tells us of "The white sheet bleaching on the hedge," and Robert Herrick considers that he is giving advice which will be heeded when he writes:

Set you to your wheele, and wax
Rich by ductile wool and flax;
Yarne is an income, and the huswives thread
The larder fills with meat, and the bin with bread.

In those olden days the members of the household worked together to cultivate the flax plant and to prepare the flax fibre for spinning. Then the women fastened the flax to the distaff which was attached to the wheel, spun it into yarn and later wove this into the linen cloth for family use.

In order to understand the life of the early settlers in this country it is necessary to inquire how these people were able to get on depending entirely on their own efforts and to compare their ways of working with our own today. For one thing, what did they have to do to prepare the raw material for their cloth

making; take the single matter of preparing flax as an illustration. A careful survey of the work necessary to provide for their domestic needs makes us realize how much more easily we are supplied in these days with every sort of flax product. A study of modern methods of preparing the flax fibre makes clear some reasons why it is possible to furnish linens to such large numbers of people at such slight effort to ourselves.

There are several processes relating to the preparation of flax which can be carried on in school to show how the work was done in Colonial days. These may be paralleled by a study of present commercial methods. By such means the children gain clearer mental pictures and both the history and the geography concerned have a more definite meaning for them. The words, "Courtrai, Belgium," "Belfast, Ireland," "the new linen products of Japan," "the flax industry of Oregon or Michigan," are not so many names, but become centres about which gather pictures of great vividness and significance. As an aid to understanding our modern methods through the simple handwork of other days the following comparisons are given.

PREPARATION OF THE FLAX FOR SPINNING

Hand processes which can be carried on in school, compared with machine processes. The purpose being to explain the work of the modern machine.

PREPARATION OF THE FLAX FOR SPINNING (*Continued*)

HAND PROCESSES POSSIBLE IN SCHOOL

1. *Plant Flax Seed and Cultivate.* This may be done in the school garden, in a window box, or flax will germinate and flower if the seed is planted in a wet sponge.

2. *Pull the flax* when the lower part of the stalks are turning yellow, and before the seeds are fully ripe. Tie in bundles.

3. *Dry it out of doors* as grain is cured, standing, or hung up in bundles.

4. *Ripple the dried flax plant.* Hold flax by root end of stalks and draw repeatedly through a big comb or ripple until they are clean of leaves and seed pods. Provide for catching these last with a cloth as they fall.

5. *Collect the seeds,* clear away dirt and chaff by fanning and sieving. These seeds will ripen completely.

The clean flax stalks are known as flax straw. This straw is again tied into bundles awaiting further treatment. It is often sent to the store houses where it remains until another season.

Flax growing for seed only is an in-

COMMERCIAL PROCESSES

1. *Cultivation of Flax Plant.* Consult the Department of Agriculture, for conditions of culture in the United States.

2. *Pulling the flax* and binding into bundles. Pulling uproots the entire plant. The fibre of pulled flax is better than that of cut flax. Pulling costs more than cutting, even including the loss of length in fibre injured at the base of the plant during curing.

3. *Drying the flax.* Stand the bundles in stacks or shocks in the field as grain, oats, rye, etc., are cured.

4. *Rippling.* In the United States this is called thrashing, as for grain. The principal machine operations are passing the heads of the stalks between rollers (older method) or against a revolving cylinder to remove the leaves and crush the seed pods. Then the seeds are made clean of the dirt and chaff by passing through sieves and fans.

5. *Grading the seeds.* This is done at a fanning mill, or by a seed grader. The successive sieves in the grader range from fine to coarse. Only plump, well matured seeds are suitable for planting.

dustry by itself, although seeds from flax grown for fibre are often used for planting. Flax seed is grown for the oil as well as for the production of plants which will yield the fibre from which to make the many varieties of linen yarn and cloth.

THE FLAX STRAW. *Removing the Line from the Stalk*

1. *Ret* the flax straw in cold water. Use a stationary wash tub, where the cold water can be kept running a good part of the time. Cold water retting takes two weeks.

2. *Dry the flax straw.* Stand the bundles on end to drain, or spread them on the grass or other convenient place.

3. *Break* the woody portions. Use an old time hand brake for flax or one made on that model. Lift the top or beater and feed the

1. *Retting:* Separating the flax filament from the bark and woody core. 1st method: Place flax under cold water, running or stagnant. 2nd method: Subject flax straw to action of steam or chemicals. 3rd method: Expose the straw to the dew.

2. *Drying the flax straw.* The bundles are set on end to drain 24 hours. Then spread upon the meadows to dry and bleach.

3. *Breaking* or cracking the inner bark all along its length. Straw is fed endwise into several pairs of grooved rollers in succession.

straw flax across the bars below. Bring the beater down smartly on the straw until the woody portion is cracked and broken up into small pieces. Many of these will drop out on the floor below.

4. *Scutch* the flax to rid it of coarse pieces of wood and bark. To accomplish this hang up the bunch of flax and "swingle" it (beat it) with a flat wooden beater.

5. *Hackle* the flax. Comb it on the ripple (which is now used as a hackle.) This combing may be repeated on a finer hackle. Care must be taken not to injure the long fibres while separating them from the short ones.

Each new pair is a little finer and more closely set than the one preceding. The woody portion is broken into short pieces (or shives) but the fibre is uninjured.

4. *Scutching*, removing the shives from dirt. The broken straw is held a bunch at a time, under the action of wooden paddle wheels, which beat the fibre clean.

5. *Hackling* is (1) opening, cleaning, and straightening the long flax fibres (called the *line*), (2) separating the short fibres (called the *tow*) from the line. This part of hackling is known as roughing and is usually done by hand. (3) The last part is sub-dividing the line to the degree of fineness required for the particular yarn to be spun. This may be done by hand or by machine. These operations may be effected by drawing the fibre over two or three successive sets of sharp steel pins, each set finer and sharper than the one preceding.

Hand hackling is done at the scutching mill, especially the roughing. Machine hackling which has to do with subdividing the line is now being done at the spinning mills.

After the tow is combed out of the line and the line has been worked into fine filaments the fibres of the flax are ready for the spinning machines.

The pictures show the children working by hand in school and also some of the modern commercial methods of preparing the flax for spinning. These are all taken from work in this country today.

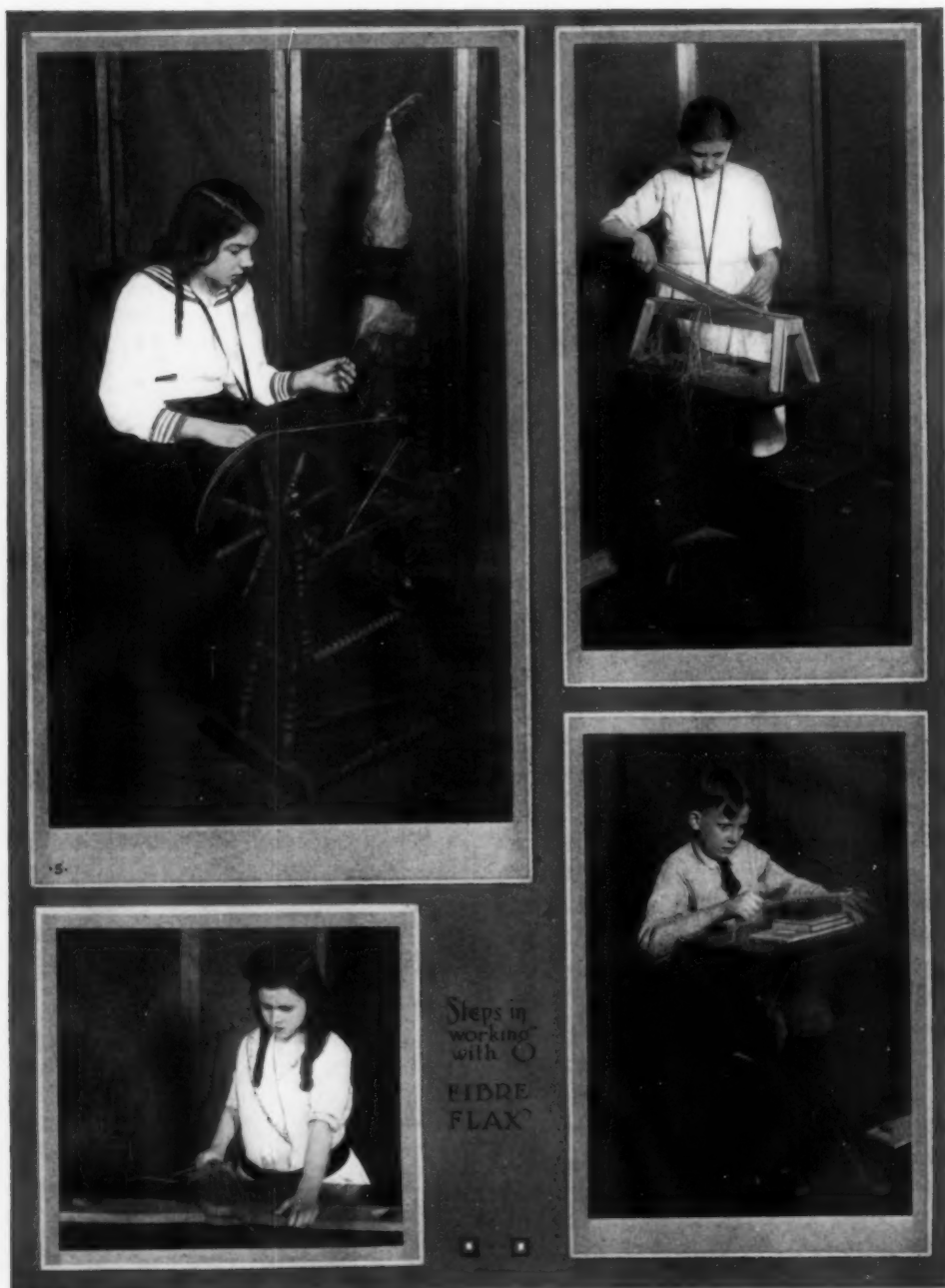
The children's studies help to interpret to them both the work done in the modern mill and the linen goods in our shops, as well as showing methods here and abroad before machinery came into use. The old time flax break operated by a school boy is doing the same work on a small scale that the fluted rollers in the scutching mill are doing on a large scale. Operating one makes the other understandable.

The vast amount of labor required for supplying our needs is strikingly presented to the imagination when we stop to consider that, until all these preparatory operations which give possession of the needed fibre, are performed, not a spindle can turn and much less can a shuttle move.

NOTE: Slides on the Flax Industry can be obtained from Records of the Past Photographic Department, Kensington, Md.; State Department of Education, Visual Instruction Division, Albany, New York; Underwood and Underwood, 417 Fifth Ave., New York City.

Consult:

- Farmer's bulletin No. 669, Aug. 1922.
- Earle, Alice Morse, "Home Life in Colonial Days"
- Gibbs, Charlotte, "Household Textiles."
- Woolman and McGowan, "Textiles."



1. SCUTCHING THE FLAX IN THE SCUTCHING POST. 2. BREAKING FLAX FIBRE, WORK BEING DONE BY ELEMENTARY SCHOOL CHILD. 4. AN ELEMENTARY SCHOOL PUPIL HACKLING FLAX FIBRE. 5. SPINNING ON THE FLAX WHEEL

The School Arts Magazine, February 1926

Ribbons

THEIR MEANINGS AND USES, BOTH OLD AND NEW

JANE LITTELL

New York City

SINCE the reign of Queen Elizabeth, and dating back to about the year 1600, ribbons have been part of the apparel of men, women and children. It was during Queen Elizabeth's reign that ribbon, as we know it today, first came into use. The *elegantes* of both sexes welcomed it with enthusiasm, and according to an historian, "men of meane rank weare garters and shoe roses of more than five pounds price." The ladies twisted ribbon in their elaborate headgear and sprinkled rosettes, bows and love-knots upon their gorgeous dresses with lavish hands.

It was due to such extravagances—and the use during the same period of garments elaborately embroidered in pure gold thread that were the rule in court circles—that the sumptuary laws of old England were directly traceable. These laws, prohibiting lavish expenditure for personal adornment and other luxuries, saved England from the retribution that followed the mad days of Louis *Seize* of France—days when ribbons reached even greater heights of fashion, and not only did gentlemen wear hair ribbons on their powdered coiffures but ladies beribboned almost everything they wore.

Sometimes gleaming, sometimes somber, ribbon winds its way through history. The tri-colored cocarde of the French revolutionists was of ribbon. Treaties between nations bear the seals

of state impressed in wax that holds bits of ribbons to the parchment. The highest honor that nations can give is symbolized in a jeweled medal suspended from a significantly colored ribbon, the possession of which gives the honored one the privilege of wearing a broad band of that significantly colored ribbon across his shirt front on formal occasion and a bit of it in his buttonhole for every day wear—a coveted badge of honor.

Ribbons had their lighter uses, too, and still have, for until recently in Scotland a snood or ribband on the hair signified that the young lady wearing it was unmarried, and even today a blue ribbon or a pink one run through a wee frock means "it's a boy" or "a baby girl" as the case may be.

It is significant that during the two periods of the most reckless spending and elaborate fashions that we have known in the last few hundreds of years, ribbons were necessary to complete the smart garments. But ribbons then, for all their high prices, were mere strips of fabric as compared to the ribbons available to us today.

The most beautiful ribbons the world has ever seen are offered to us in the shops today at prices that would make the *elegantes* of Queen Elizabeth's time gnash their teeth with envy could they see them. (And such displays of emotion were indulged in then.)

Today there are ribbons of gold and silver cloth, ribbons that unroll scene after scene of marvelous panorama in their shimmering length—each a picture worthy of a frame—ribbons of such gossamer threads that they can be used as veils, and ribbons of a rich tapestry the like of which the *elegantes* of three hundred years ago would have squandered fortunes on, had they been made in those days.

Never in history, not even during the two high spots of reckless spending that are recorded for our understanding, has ribbon been as fashionable as it is today. And behind this vogue for ribbon is a most prosaic reason—prosaic, and yet one of the romances of modern times.

In the last two years the use of ribbons in every conceivable place and for every imaginable purpose has come to be so natural a thing that every manufacturer who uses cloth or fabric of any sort uses with them ribbons. The most interesting part of all this is that behind this tremendous demand for ribbon lies the concerted efforts of the ribbon manufacturers to popularize their wares.

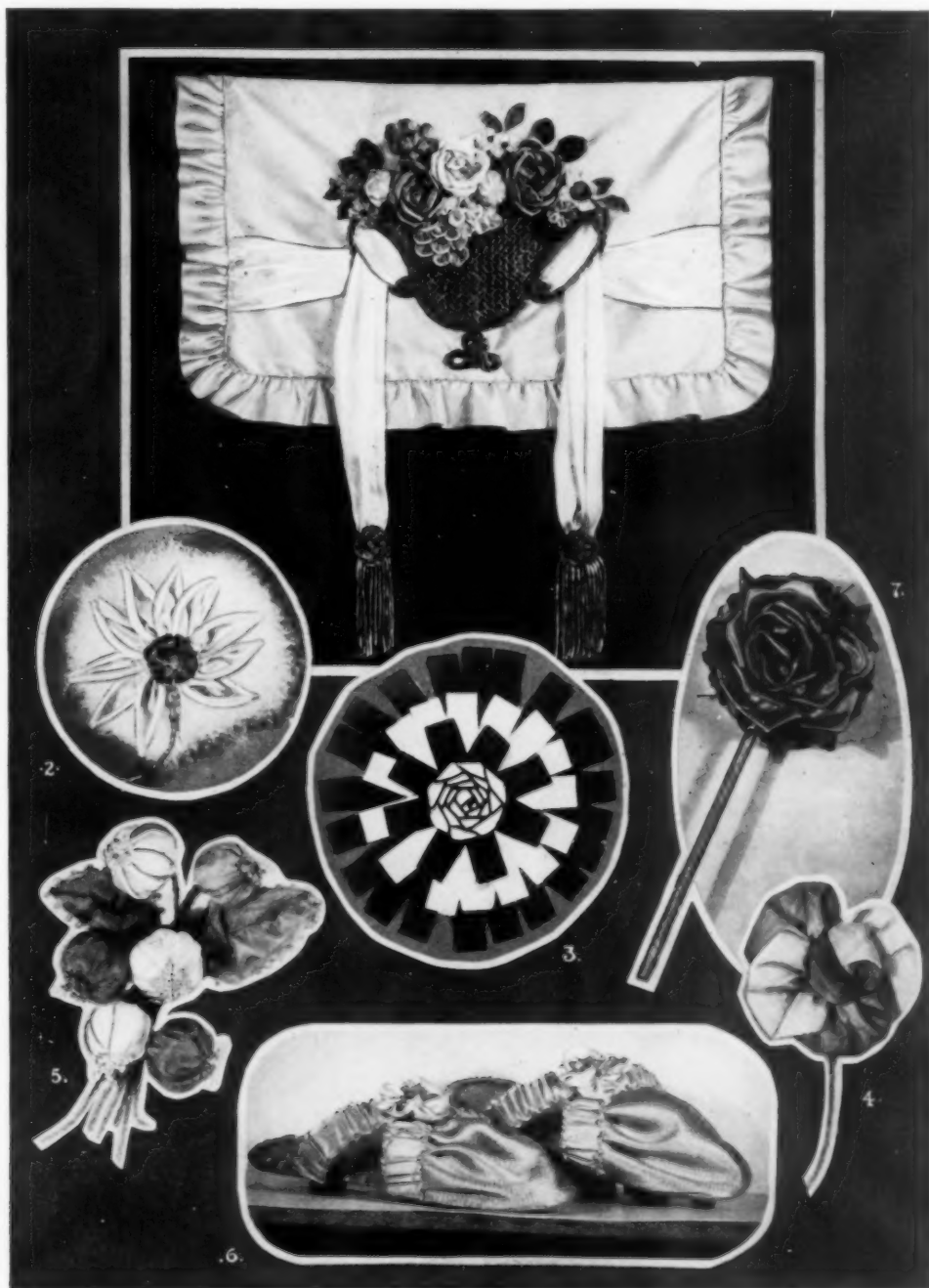
Two years ago, the Ribbon Division of the Silk Association of America began its campaign. Today the results of that overwhelmingly successful campaign (superlatives used deliberately) may be seen on every hand. Women's and children's garments are trimmed, finished, fastened by, and sometimes made completely, of ribbons. The use of ribbon accessories for dress follows naturally, and shops on every hand show ribbon hair ornaments, bandeaux, ribbon flowers, ribbon cocardes for shoes, hats and dresses, ribbon purses, ribbon covered canes, ribbon cigarette and

passport cases replace leather, the use of ribbon is advocated by interior decorators in dozens of ways, and ribbon craft has taken the lead over any other sort of fancy work.

If anyone wants to prove these statements for himself, let him note how the catalogs and sample lines of novelty manufacturers show an increasing choice of ribbon numbers. Let him pick up any of the women's magazines and he will find on the pages devoted to fashions illustrations showing the use of ribbon by the *couturières*, not only of America but of Paris, that fountainhead of fashion, in trimmings, accessories and novelties. Let him turn over the pages, and he will find all sorts of gifts and novelties pictured and described, with directions for making them. Let him visit gift shops, millinery shops, department stores, and each will have in the place of honor a well lighted case of ribbon articles—a small paradise for the lover of colors—each article with a price tag that it is well for the craftsman to study thoughtfully.

Another thought for the craftsman is that every one of these ribbon articles is made by hand labor. Machine work enters in not at all after the ribbon is woven. Every one of these ribbon articles advertised in the printed page, shown in the shops, and worn by well dressed women was made by the deft fingers of some craft worker.

Now, it has been part of my work during the past few years to keep a watchful eye on the growth of the various crafts, especially in and around New York. I have visited schools where craft work is taught, factories where hundreds and occasionally thousands of workers make beautiful things entirely with their hands, studios where hand



1. BABY CARRIAGE ROBE MADE INTO A BOUDOIR PILLOW CASE. 2. POWDER PUFF. 3, 4, 5. HAT TRIMMINGS. 6. SLIPPERS. 7. A MIRROR MADE FROM A PLAIN MIRROR, COOKING SPOON GLUED ON FOR HANDLE AND THE WHOLE COVERED WITH RIBBON

The School Arts Magazine, February 1926



THESE ARE SOME OF THE SIMPLER RIBBON ARTICLES SHOWN IN THE SHOPS. PROBABLY ANY CRAFTSMAN CAN MAKE THEM FROM PHOTOS. ALL ARE HAT TRIMMINGS EXCEPT THE RIBBON NECKLACE AND THE SACHET

The School Arts Magazine, February 1926



THE UPPER PANEL SHOWS A TIN CANDY BOX WITH GLUED-ON RIBBON FOR COVERING AND ORNAMENT. THE CENTER PHOTOS SHOW TRIMMINGS SUITABLE FOR HATS AND DRESSES. LOWER PHOTO, A DISPLAY OF RIBBON WORK

The School Arts Magazine, February 1926

wrought articles are made for the discriminating purchaser who is willing to pay for the time and labor of the expert craftsman, and I have watched the sale of these things in the shops. But I have never seen anything like the growth and spread of ribbon craft.

In talking with the manufacturers, as well as the shop keepers, and at the schools where teachers are needed for this work, I found everywhere the same need for expert craftsmen—and craftswomen. The word craftsman is used here to mean both the men and women workers. I found active competition for the services of a designer. I watched one girl's work bring her a number of offers from firms in need of a designer whose taste was unfailingly good, and saw her deliberately choose from the offers made one which gave her the most beautiful material—ribbons—to work with. Then I watched her turn a manufacturer's entire line from mediocrity to superiority. She is now the pivot upon which this entire business swings to continued success. But for the sudden need to earn a living, this girl would never have ventured into the business world, and yet she is the type the manufacturers need most. She would probably have expended her talents in making beautiful things for her home and friends, entirely unconscious that she possessed a talent worth a three-figure sum weekly to a manufacturer. It was sheer luck that she found her niche,—and this article is written for the purpose of showing teachers that there are such niches, in order that they may be of the greatest help to those students who dislike everything in the routine of school work except the manual training or the sewing or drawing classes.

Arithmetic interests such students only as they need it to figure proportions or amounts in their craft work. Geography can be made interesting only by reference to far countries as sources of the materials they use with their hands. And these very pupils over whom the conscientious teacher worries more than all the rest, are the ones who very often have the talents and abilities that would make the manufacturers of handmade goods welcome them with open arms.

As a part of their campaign to popularize ribbon, the Ribbon Division of the Silk Association maintains a permanent free exhibit of ribbon-made articles at 1307 The Cuyler Building, 116 West 32nd Street, New York City. Visiting teachers are cordially welcomed at this exhibit, and are shown how vast and far reaching is this vogue for ribbons. They may consult with the staff in charge regarding ways and means of executing the many ideas shown, and may leave their names so that the Ribbon Trade Information Bulletin issued without charge may be sent to them regularly. To this permanent free exhibit any school may send its teachers. They will be welcomed, courteously treated, and given every possible aid in learning what are the possibilities and the future of ribbon craft, and some of the simple craftsmanship that turns yards of lovely ribbon into the most irresistible of crisp, colorful objects.

Quarterly, the Ribbon Division of the Silk Association issues a magazine,* which contains photographs, drawings, detailed descriptions and directions for making hundreds of dainty and practical things of ribbon. This magazine, which

**Ribbon Art*, 25 cents per copy.

can serve as a text book, is the only thing the Ribbon Association sells.

These things are set forth to give the teacher some idea of the co-operation offered by the Ribbon Division of the Silk Association. Never before in the history of merchandising has any commodity been given the limelight to such an extent. The ribbon manufacturers in building up their own business, at their own expense, have carried on national advertising and international publicity that benefits every craftworker who uses ribbon. And this association stands ready to show these craft workers how to reap the most benefit from their two years of intensive advertising. The association has nothing to sell—except the magazine called *Ribbon Art*—and that is prepared in response to a universal demand. Their service is entirely free.

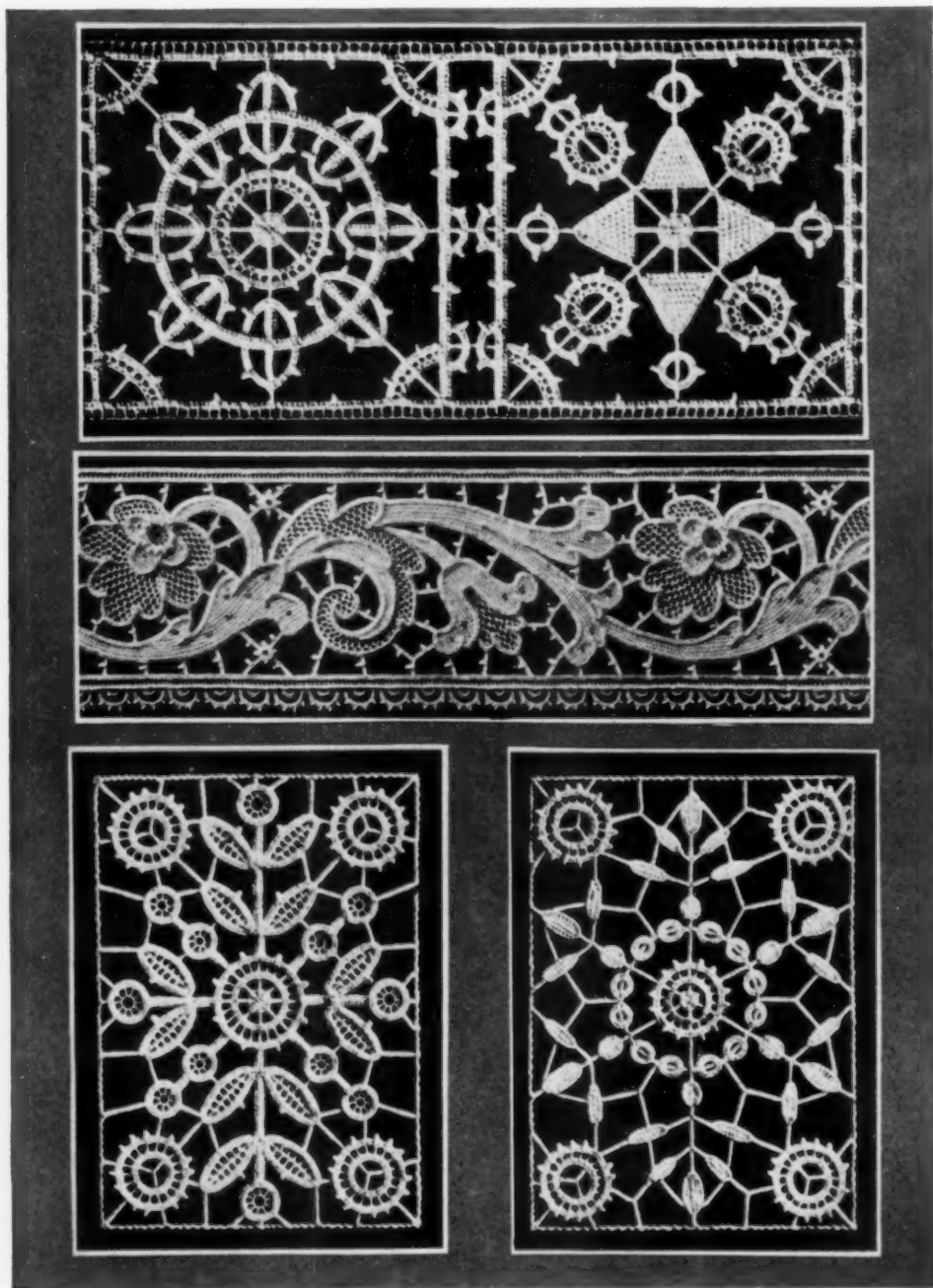
It is not thinkable that after having created such a world-wide demand for ribbon articles that the ribbon manufacturers would sit back satisfied. They are going on to greater things, although their plans are not yet made public. They will only say that for the next few years the ribbon craftsman—the worker who can turn shimmering ribbons into the various articles photographed herewith—has the greatest market for the work of his hands that the world has ever offered.

This is only partly due to the great vogue for ribbons. It is also partly due to the great and growing use of machinery for every possible purpose, for the standardized commercial products of our time force us to turn, after our day's

work is done, to other things for relaxation. And so, side by side and keeping pace with this growing use of machinery, the hand crafts are opening wider and wider fields for the worker who likes to see beautiful things grow under his hands. The spots of beauty, the luxurious things to which the world turns in its moments of relaxation for stimulation to enable it to go on with the mechanical task—these things are all, and always, made one by one and slowly by some craftsman who works patiently with his hands.

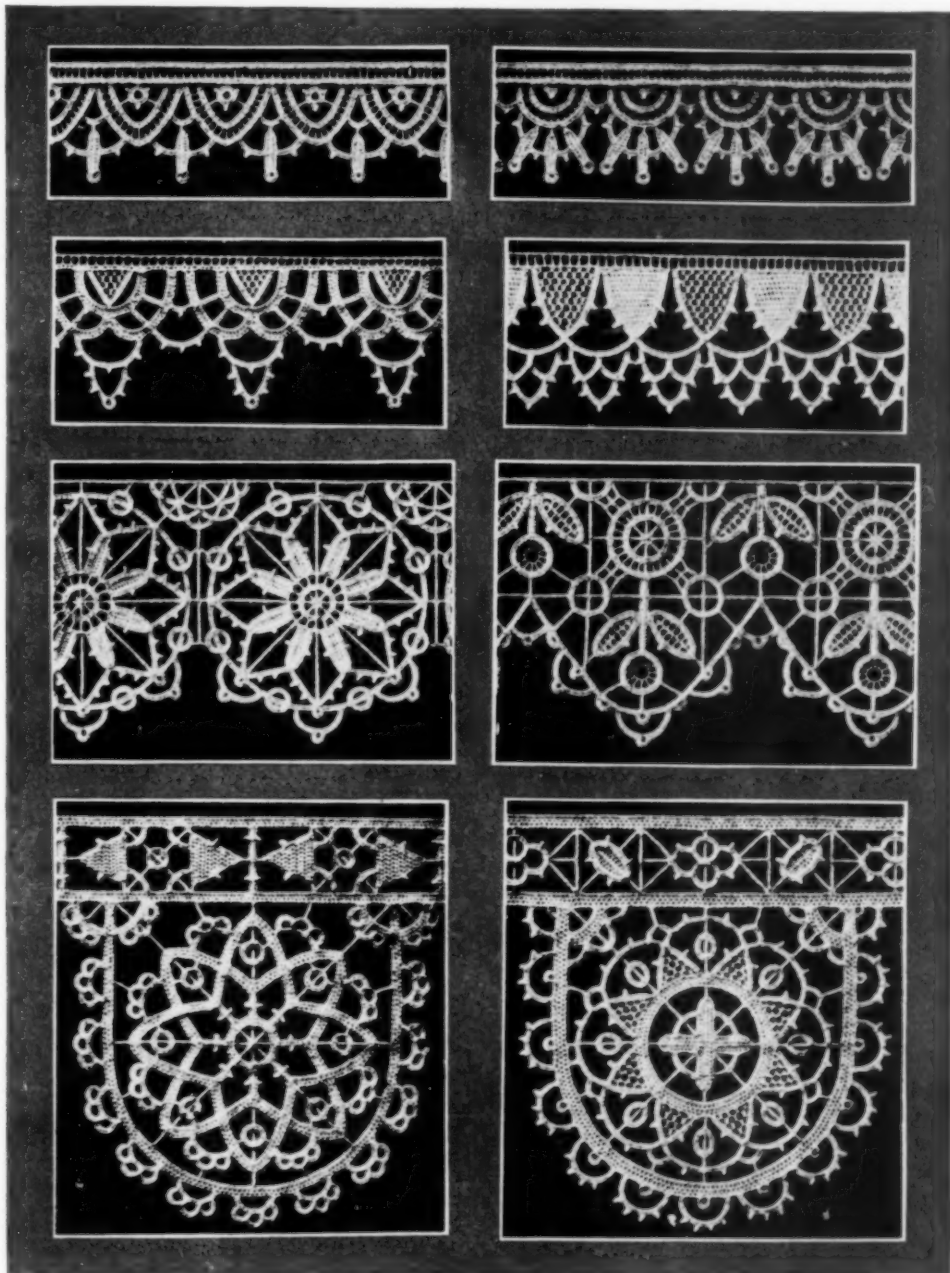
Sometimes it is the work of the craftsman to create articles of beauty which will be made in quantities either by faithful copyists or by some almost human machine. Such an one is called designer. But all craftsmen are not designers. Many of them are copyists, repeating endlessly the designs created by the master workman, and enjoying their work as much as the designer does his.

The spirit that keeps the handicrafts alive and growing is that instinct for self expression which is a part of the consciousness of every human being. It is the same instinct that turns some persons towards the stage, others toward painting or sculpture, others toward writing, or invention or social service or missionary work in foreign lands. It is the same instinct that has brought civilization to its present high state, and promises even more in the future. It is the instinct to express in material form—in order to share it with others—the mental vision of beauty, and as such should be encouraged in every possible way.



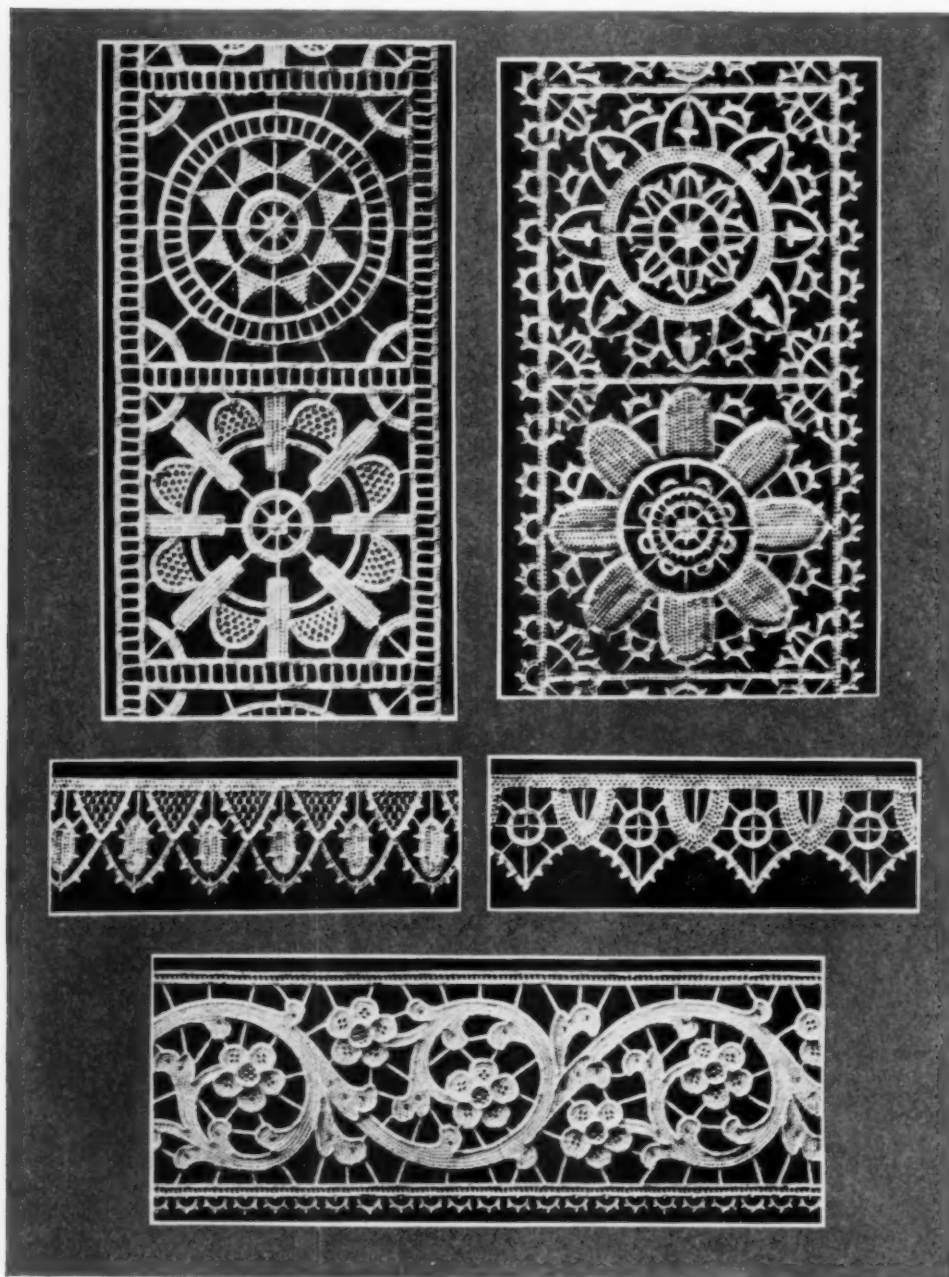
VENETIAN POINT LACE PANELS AND BORDERS

The School Arts Magazine, February 1926

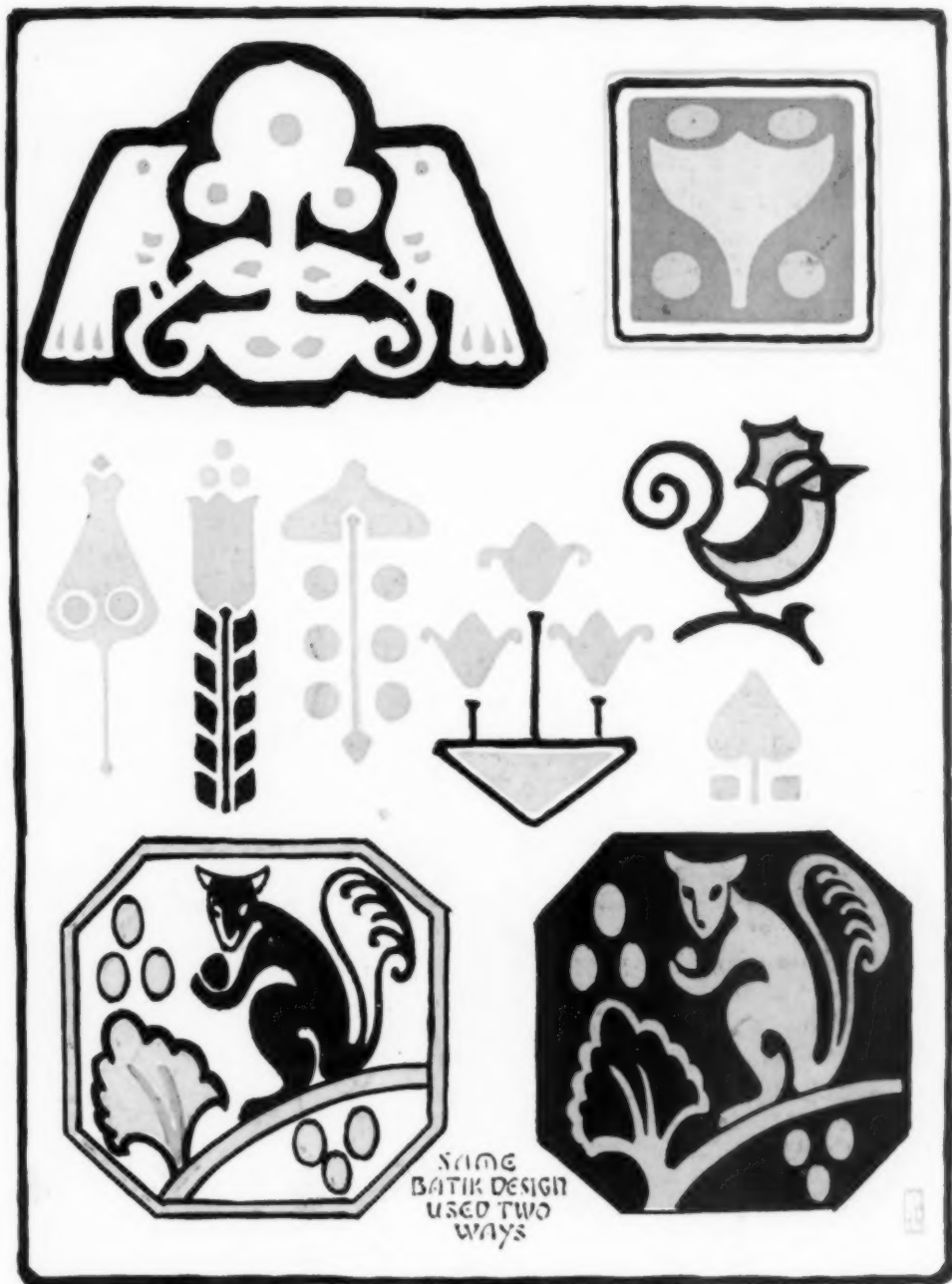


VENETIAN POINT LACE DESIGNS, BEAUTIFUL IN PATTERN, AND WITHOUT ATTEMPT TO INDICATE RELIEF OR A THIRD DIMENSION

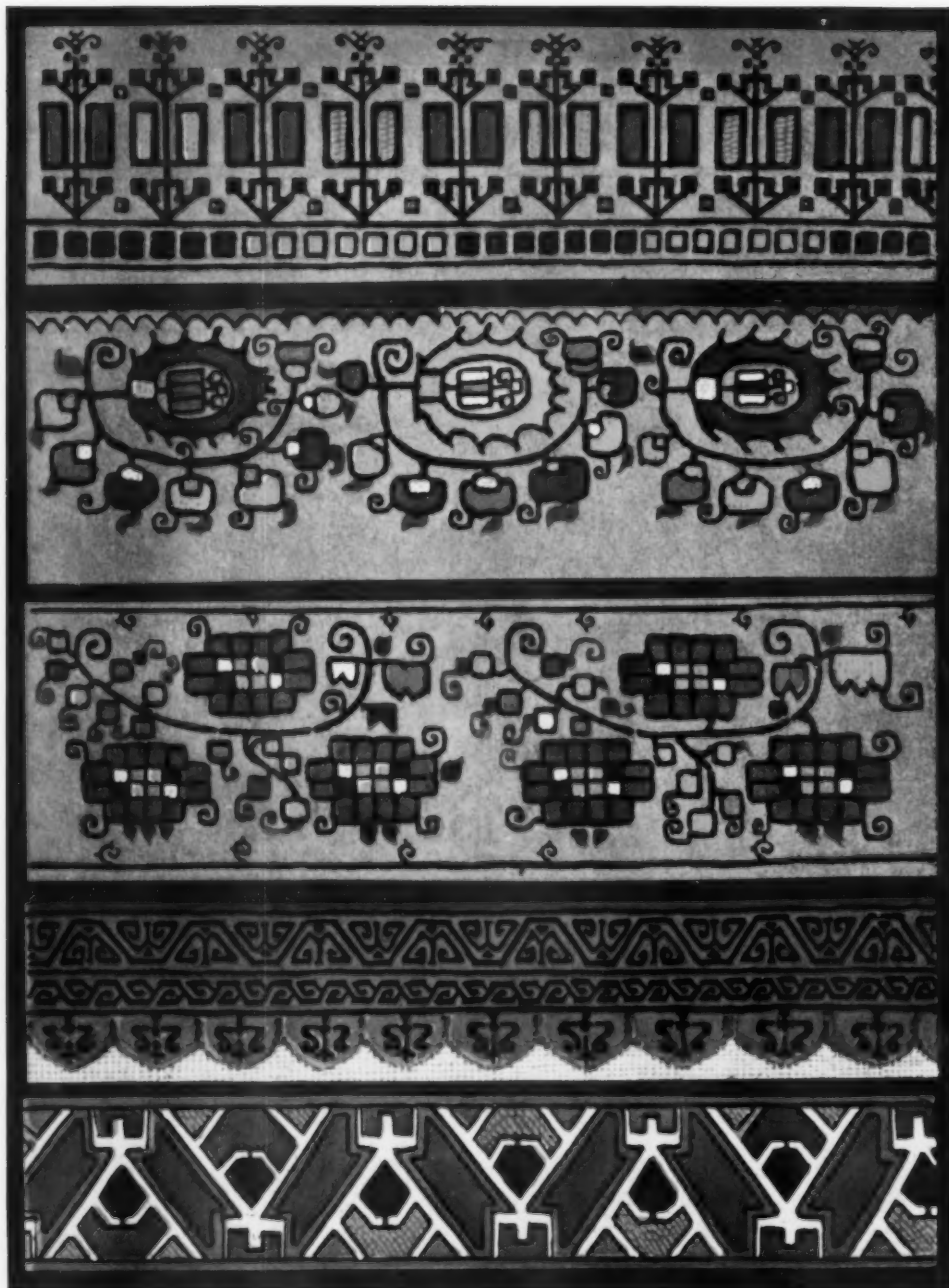
The School Arts Magazine, February 1926



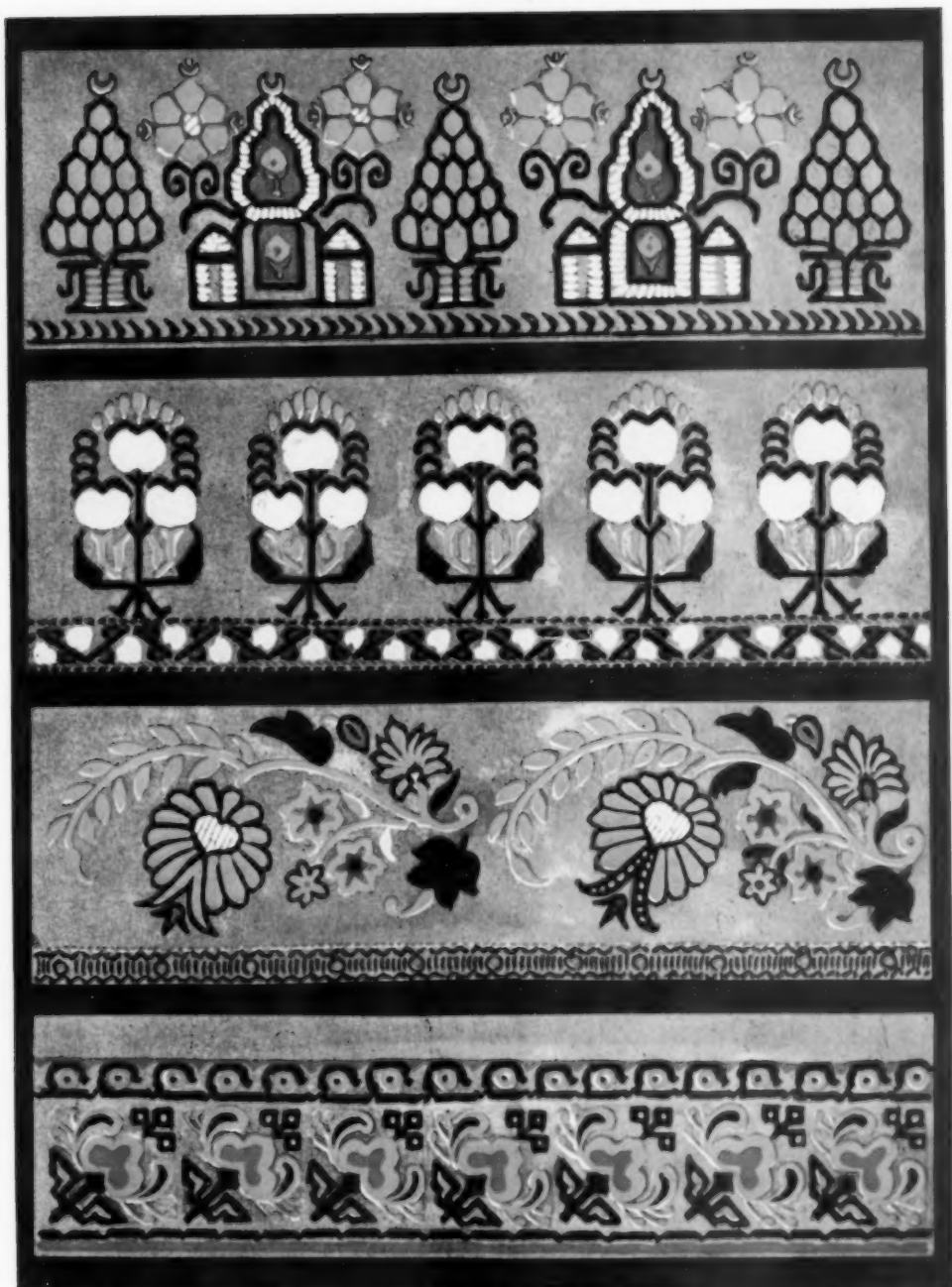
VENETIAN FLAT POINT LACE SHOWING ROSETTE AND PENDANT BORDER DESIGNS



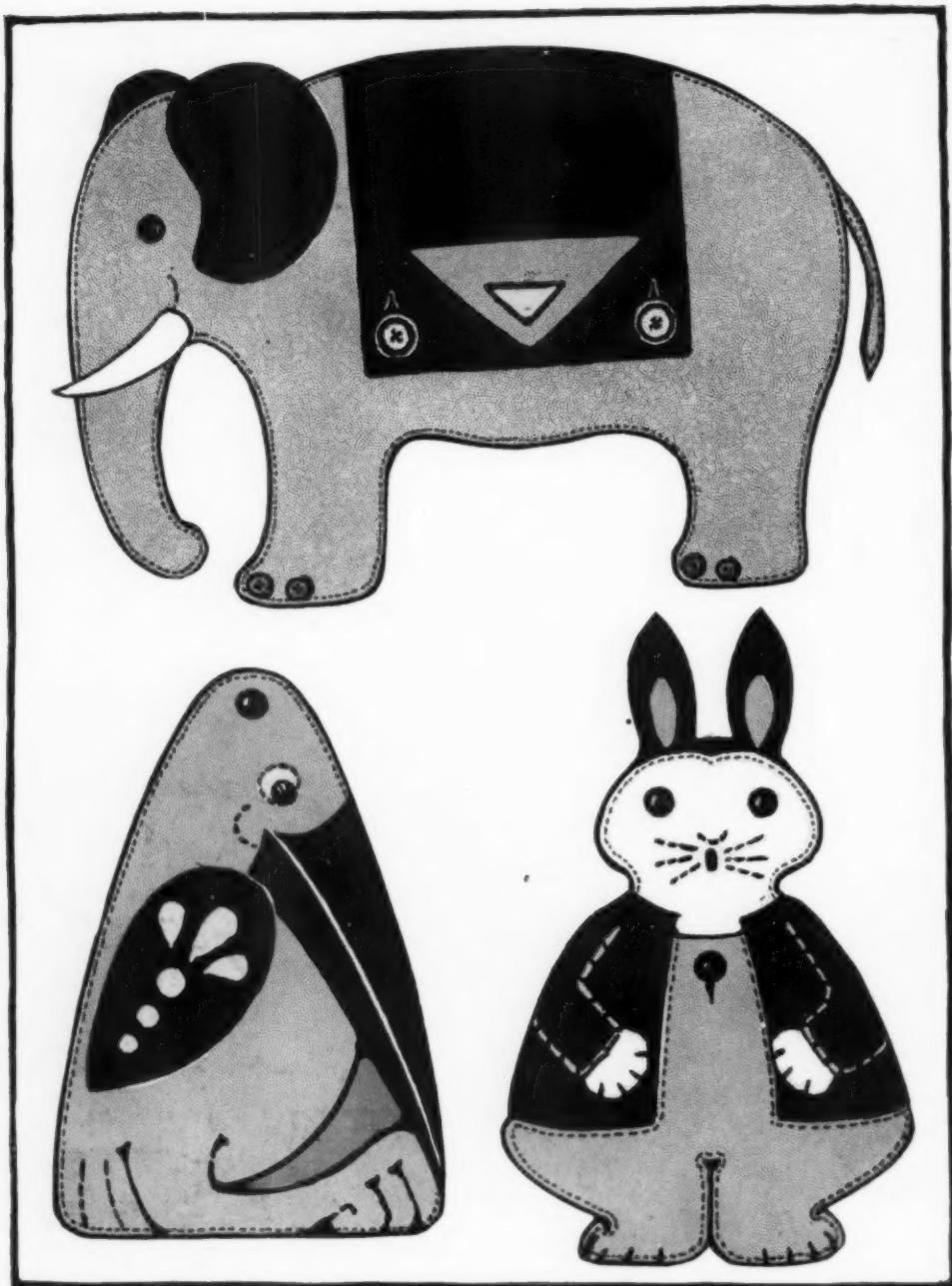
A PAGE OF SIMPLE AND MORE ELABORATE DESIGNS FOR BATIK WORK. THESE CAN BE MADE BY THE SIMPLIFIED BATIK METHOD EXPLAINED IN THIS NUMBER OF THE SCHOOL ARTS MAGAZINE. THE CRACKLE IN THE BATIK WORK WILL ADD A CHARMING QUALITY TO THESE DESIGNS



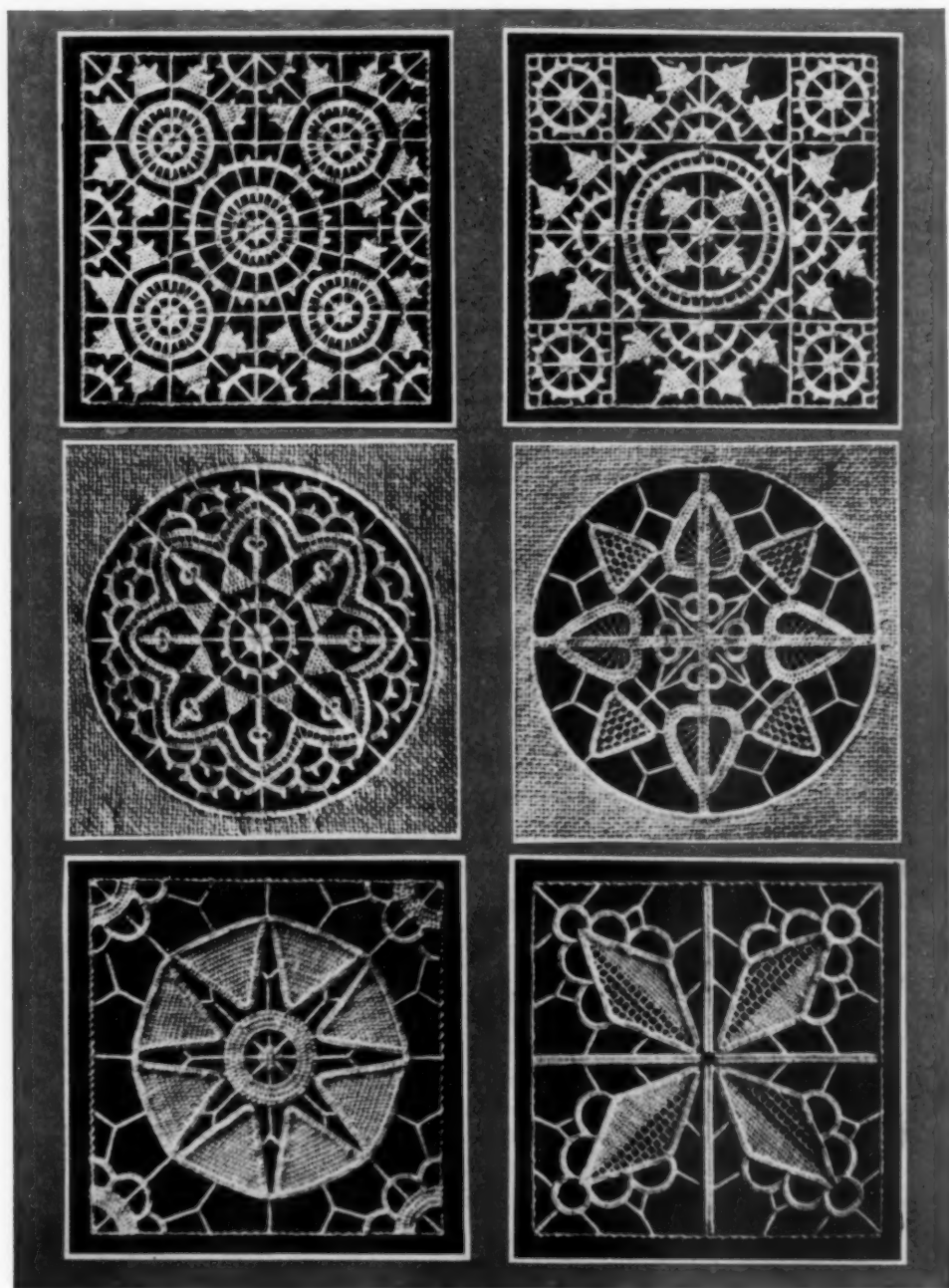
GRECIAN BORDER DESIGNS EMBROIDERED BY GREEK SHEPHERDS ON THE BORDERS OF THE SLEEVES AND SKIRTS OF THEIR TUNICS. THE DESIGNS ARE HARMONIOUS WITH TEXTILE QUALITIES AND FLAT IN TREATMENT, THEREBY BECOMING UNIFIED WITH THE SURFACE DECORATED



EMBROIDERED DESIGNS BY THE WOMEN OF ASIA MINOR. THESE ARE WOVEN SO THAT BOTH SIDES ARE FINISHED AND METALLIC THREADS ADD A SPARKLE TO THE COLORS. THE POMEGRANATE BLOSSOM AND POMEGRANATE FRUIT ARE MUCH USED AS A MOTIF. THE DESIGNS ARE USED ON LINEN SCARFS AND TOWELS.

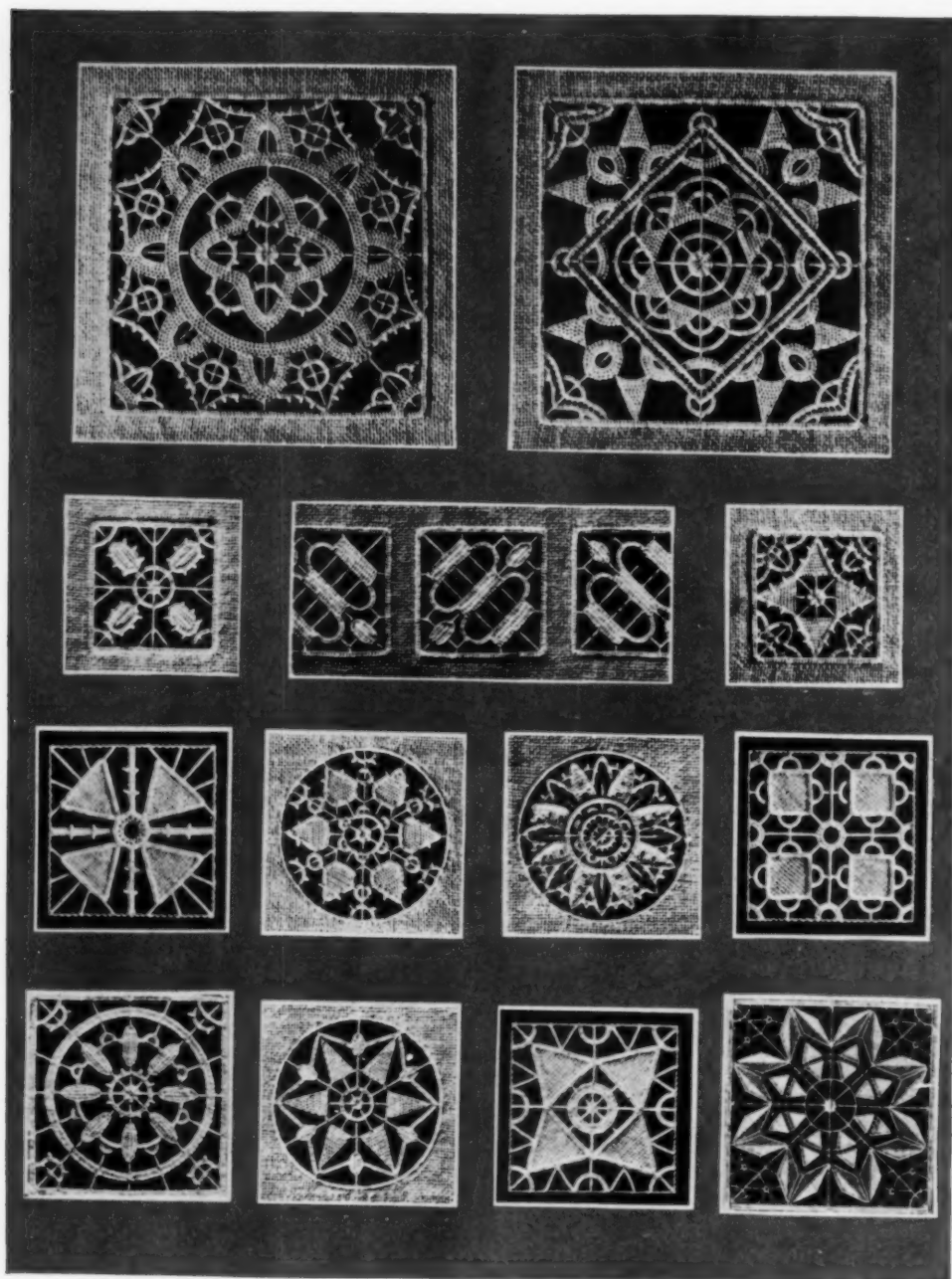


BUTTON BAG ANIMALS CAN BE MADE FROM SIMPLE ANIMAL FORMS. THOSE ABOVE WERE MADE FROM COTTON FLANNEL WITH A BUTTONED FLAP WHICH OPENED TO INSERT THE BUTTONS. THE FLAP ON THE ELEPHANT IS THE SADDLE BLANKET. THE BUNNY'S VEST OPENS DOWNWARD AND THE TOP OF THE BIRD'S HEAD IS BUTTONED



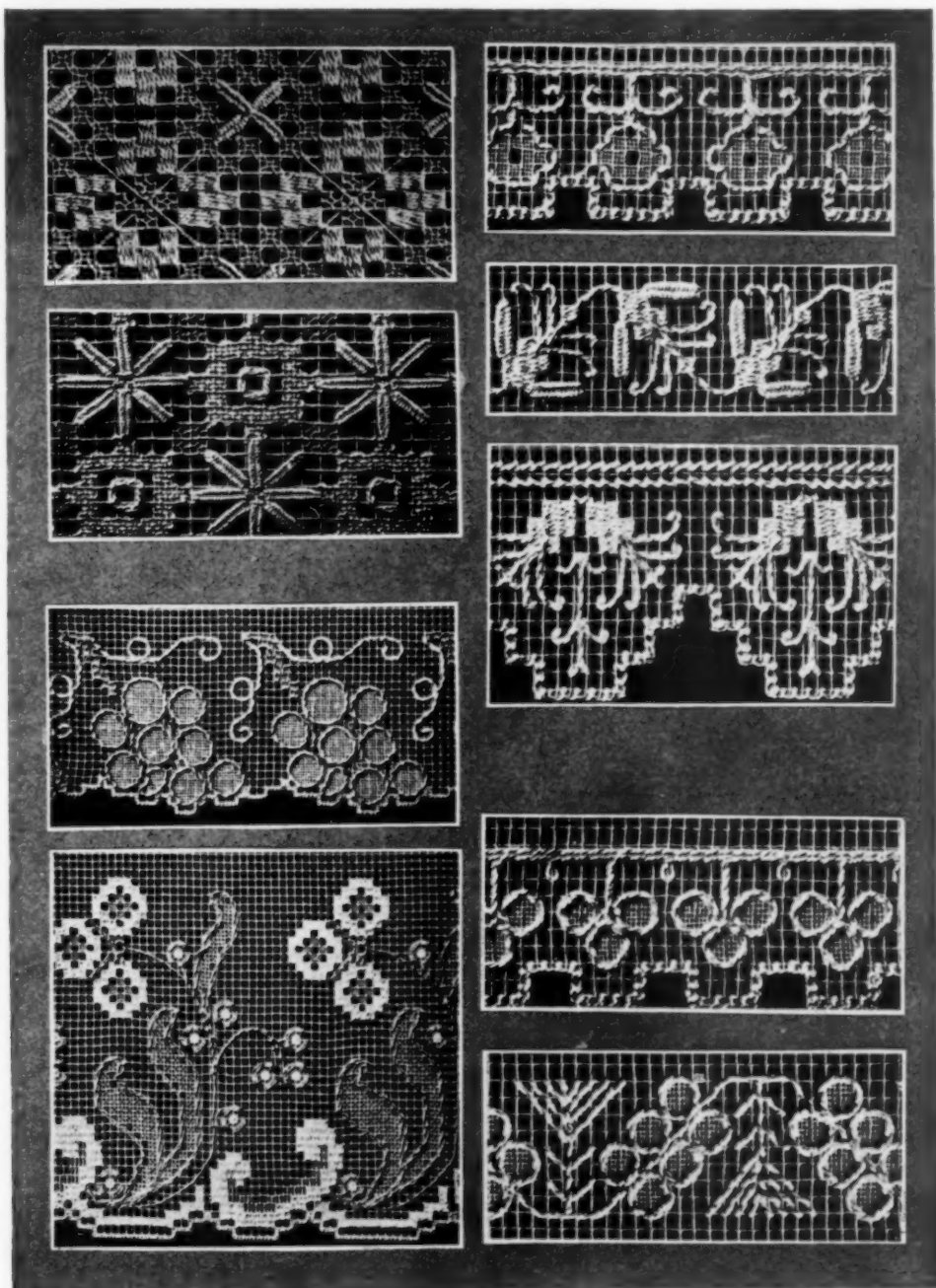
CIRCULAR AND SQUARE PANELS DECORATED WITH VENETIAN FLAT POINT LACE

The School Arts Magazine, February 1926



A PAGE OF VENETIAN FLAT POINT LACE MOTIFS

The School Arts Magazine, February 1926



A PAGE OF FILET LACE DESIGNS

The School Arts Magazine, February 1926

Waxless Batik Work

PEDRO J. LEMOS

Editor, The School Arts Magazine

TO suggest batik work without wax would appear to be similar to "making brick without straw," but in this case the method is to be one of simpler procedure and not one of producing results without necessary material.

The beautiful batik art of textile decoration that has come to us from the far away island of Java has inspired many a classroom of students or American craftsmen to batik work produced through the use of wax applied either with a brush or wax holder. True it is, that where the Javanese craftsman uses permanent dyes and but few colors, the American craftsman has used brighter and more colors, and fugitive dyes. The scarfs and kerchiefs and blouses and bags and wall hangings have been produced by the thousands from studios and classrooms the country over, and the art of batik has proven such a delightful art that undoubtedly it has come to stay.

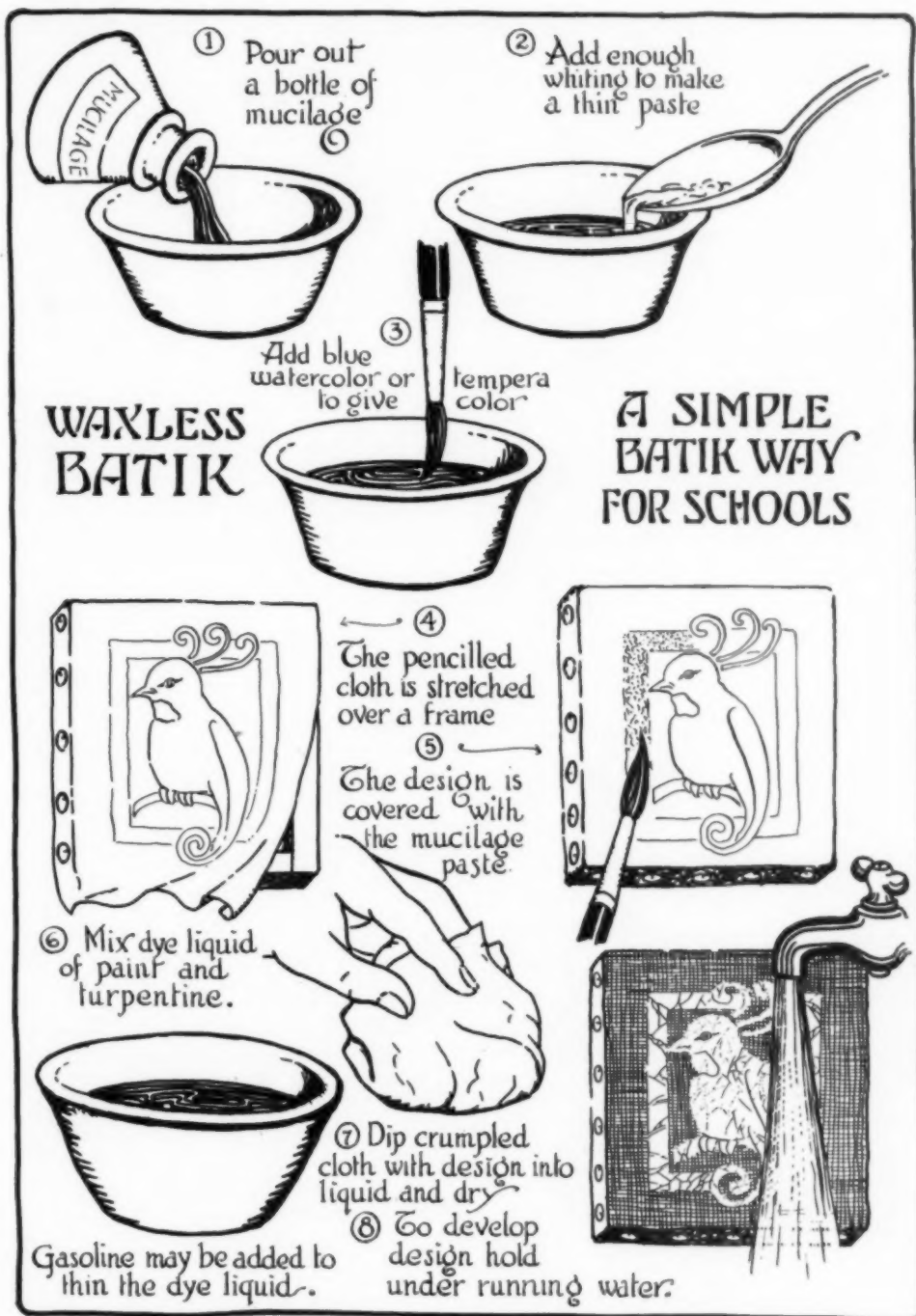
The process of batik work has many variations in method of procedure, but briefly described it is as follows: A cloth is stretched in a frame. Wax heated to the melting point is used for painting a design on the dye and after drying, the wax is removed either by boiling or by being pressed out with a hot iron. The design remains open or uncolored cloth wherever the wax was as the wax resists the penetration of the dye. The defect of this method has been that a cold water dye has to be used and therefore the dye is not fast.

Sulphur dyes are fast and are cold water dyes, but the hues are very sombre and the process is not a simple one, and thereby not always adaptable to the schoolroom. Gasoline has often been used for removing the wax from the fabric after the dye has dried. This has been found to be simpler than the boiling method. The use of gasoline, however, is barred from use in many schools, and teachers often have given up the art of batik as a school art because of the many obstacles that seemed to appear. With the hope of eliminating some of these difficulties I have experimented in several directions and have found a simple method of producing batiks without the use of wax or gasoline.

The process is simple enough to be used by upper grade children or even younger pupils under personal direction. I have tried it with children and they have produced good results.

To produce waxless batik work the worker should secure a small and a large brush, a bottle of mucilage or some powdered gum arabic. This can be purchased at any drug store. Oil paints of any description for coloring and some turpentine will be needed.

The cloth is stretched over a frame. These frames for batik work may be purchased, or any kind of a frame can be made with four lathes or battens nailed together. A discarded picture frame will serve the purpose. A design is sketched or traced upon the cloth. The cloth is stretched over the frame and



THIS METHOD OF WAXLESS BATIK ELIMINATES THE EXPENSIVE WAX, SIMPLIFIES THE WORK AND THE COLOR USED IS WASHABLE AND PRACTICAL

The School Arts Magazine, February 1926

pinned or thumb-tacked so that the surface is evenly stretched.

The mucilage is mixed with a little whitening or flour until it is a thin paste. A little blue watercolor may be added to it to make it more visible when applied to the cloth.

This paste is brushed over the design. If the cloth is thin and slightly moistened the paste will permeate and cover both sides; if the cloth is thick it will be necessary (as in any batik work) to cover both sides. The coating of paste on one side shows the correct design position on the reverse side.

When the paste has dried the cloth is ready for dyeing. It is removed from the frame, and crumpled up in a ball. This will crack the paste and result in the beautiful batik pattern or "crackle" that is characteristic of batik.

To make the dye color, thin oil paint in turpentine. Turpentine substitutes

may be used. Where gasoline use is permitted, it may be used instead of turpentine. Just enough mixture should be made to cover the ball of crumpled textile. A bowl is a good container for the color. The textile is pressed into the color and then taken out and hung up to dry. The color may be put on the cloth with brushes. For filling in small spaces or for different colors on one textile the brush method is the best to use.

After the color has dried, the paste is removed by rinsing the cloth in water. No boiling—no gasoline rubbing, just water will wash it out. And this is the best part of all. The color is very permanent as it is oil color and not the fast fading or soluble aniline dyes that are so often used in batik work. This method simplifies batik work once and for all and adds greater permanency and practicality to batiks.

Don't tell me of luck, for it's judgment and pluck
And a courage that will never shirk;
To give your mind to it, and know how to do it
And put all your mind in your work.

—Sir Arthur Conan Doyle



SIMPLE, BIG MOTIFS SHOULD BE USED FOR BATIK. THE CRACKLE WILL ADD CHARM TO THE COMPLETED BATIK, AND COMES NATURALLY WHEN THE MATERIAL IS CRUMPLED FOR THE DYE BATH

The School Arts Magazine, February 1926

Out of the Scrap-Bag

A PROJECT IN PERIOD COSTUME DESIGN

DOROTHY LIVINGSTONE ARNOLD

Formerly Head of Fine Arts Department, New Jersey State Normal School, Glassboro, New Jersey

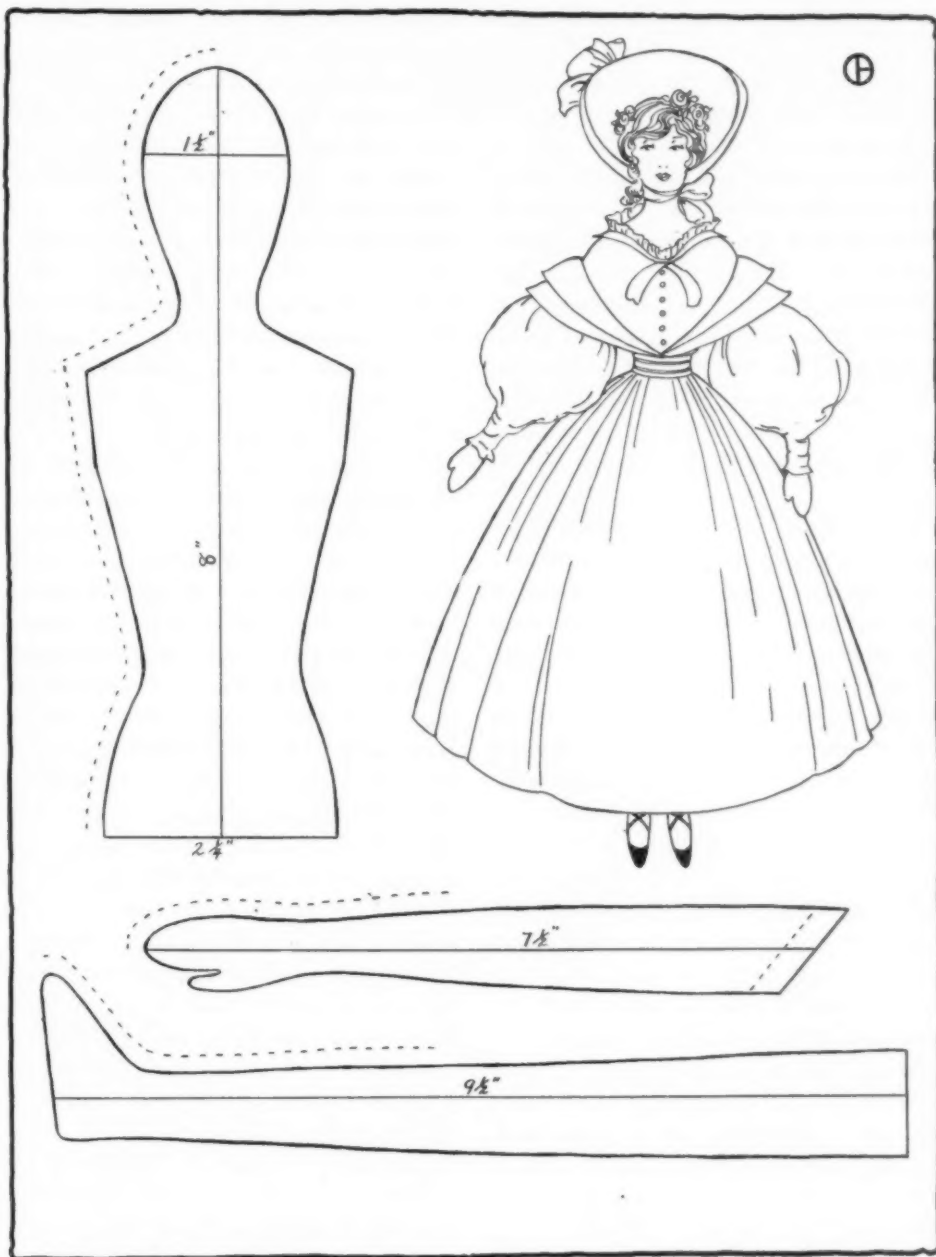
EVERY year the interest in period costume design becomes greater and to the normal school comes an increasing and insistent demand for more teaching knowledge of the subject. Dramatization as a vital part of the teaching program, the school as a community center, and the correlation of clothing and textile work with the teaching of history, are some of the reasons for this demand. Historical incidents become more interesting when visualized through the dress of the time, and the teacher often finds herself confronting the problems of staging an historical playlet, costuming a community pageant, or teaching the dress of a certain epoch in connection with history or literature.

It was in direct response to this need and demand that the following project was worked out by the Fine Arts Department in one of the classes of the New Jersey State Normal School at Glassboro during the spring of 1924. Its purpose was to evolve a problem simple enough to be used in the grammar and junior high school grades, that would create an interest in period costume among the pupils, give a practical working knowledge of the subject from the standpoints of history, literature, and stage design, and to correlate, meanwhile, with the work in history, English, and sewing. Much of the success of this project has been due to the willing co-operation of

the teachers in the history, English, and home economics departments.

The project itself was that of a doll dressed in period costume. Everything, including the dolls themselves, were to be made by the students, and the costumes were to be historically accurate to the highest degree.

Few school libraries harbor such things as books on costume design and, as our own library was then of necessity in the embryonic state, it being the first year of our new normal school, the students set themselves to find the necessary research material. Neighboring libraries were consulted and books such as Hottenroth, Hughes, Traphagen, and Parsons brought in. Magazines and newspaper supplements yielded valuable clippings, history and story books their illustrations. Not only were pictures looked for but books and stories that would by their word pictures show us the lives, customs, and thoughts of the people in different epochs. "Ivanhoe" thrilled us with medieval romance as did the Arthurian Legend, the story of Roland, and the text and pictures of Boutet de Monvel's lovely "Joan of Arc." "Lorna Doone" made 17th century England come alive, and Thomas Nelson Page's "Captured Santa Claus" gave us a glimpse into the period of our own Civil War. Guerber's stories of the Greeks, Romans, the English, and the French,



A PAGE BY MISS DOROTHY ARNOLD WHICH SHOWS IN MORE
DETAIL THE COSTUME DESIGN PROJECT AS CARRIED OUT

we found full of fascinating tales which conjured up for us the splendor and drama of times past. In our search, the English Department lent us many a helping hand.

After we had assembled all the available material, a list was worked out of those periods of history showing most clearly the evolution and development of costume. This outline covered a space of time from the Egyptians, Greeks and Romans to the "bustle period" of the 80's and our own most modern day. Special attention was paid to the effect of climate and of psychology as factors in design.

The outline completed, each student drew for her assignment and immediately gathered from our assembled material that pertaining to her particular problem. She then made two sketches, the figure of a man and of a woman in typical dress of the epoch. Pictures were used as source material only and the designs evolved were entirely the student's own. These sketches were then finished in water color and criticised by the class from the standpoints of beauty, historical accuracy, and the possibility of applying them to the project—making a rag doll with garments such as these. As time was limited, a choice was allowed between carrying out the man's or woman's costume. The woman's was oftenest selected as being more interesting, but enthusiasm ran so high that several students after completing one doll made its companion, outside of school hours and "just for fun."

But where were we going to get the material from which to make and dress the dolls? Some schools have a small fund for such expenses, but we wished, most of all, to fit our project to the purse-

lessness of any schoolroom. So we turned to the family scrap-bag for help. It was pillaged, the result, a deluge of everything from cheesecloth and gingham to silks, brocades and bits of lace. There was much laughing interchange among the girls as they bargained with each other for pieces of material best suited to their problems. Other classes took an interest and contributed bits of old dresses and hats. Our project popped, like something in a fairy tale, literally out of the scrap-bag!

We made a pattern then and the body, arms and legs of the doll were cut from flesh-colored sateen. In this they were uniform, except for our lovely Egyptian lady whose complexion was a dark cream sateen. A quarter of an inch was allowed for seams and the whole was lightly filled with cotton batting. Features were painted on with water color and the cheeks tinted. When sewn together, the dolls were $17\frac{1}{2}$ inches tall with slender "fashionable" figures.

"Standardization" ended there. Each student was allowed, nay urged, to develop her problem in her own way—creating the doll's hair for instance. In some cases silk floss was used, sewn on and then curled (over a slate pencil) and dressed. Combed out, it made silky waving locks for medieval ladies and a bushy bob for our Egyptian. Some of the girls used braids and puffs bought at the five and ten cent store, and one a bit of her own curly hair.

The students matched wits in solving the small problems which arose. Crinoline was used as an underskirt for such ladies as needed hooped and panniered dresses. Sealing wax and radiator gilt made faience and gold Egyptian jewelry, copied from photographs of Tut-Ankh-

Amen's own. One of the girls copied a real wedding gown of Civil War days.

When the dolls were all finished, an exhibition was held in the small exhibit room of the biology department, which boasted walls lined with glass cases. The head of the biology department allowed us to remove his cherished specimens, the shelves and backs of the cases were lined with putty colored paper—a neutral background against which the dolls appeared to their best advantage. The school carpenter, in lieu of a manual training department, made us a number of small stands—a four-inch piece of board with an upright stick ten inches high set in the center. This, put under the dolls, kept them standing. The color sketches of the designs were placed near each doll, and a label naming the epoch and giving approximate dates was the subject of a lesson in lettering.

But our masterpiece was our setting for the period of Louis XV and XVI. A small stage was made—it was really an oblong umbrella stand camouflaged by a painted cardboard stage arch—and a string of Christmas-tree electric lights was used for footlights. There a beau of

the court of Louis XV bowed over the hand of a lovely Du Barry, while Marie Antoinette herself, with high-piled powdered hair, posed nearby, all against a painted Versailles garden backdrop.

Our exhibition lasted for three weeks and was then, by request, displayed for two weeks in the public library at Atlantic City. We should have liked to keep the dolls together as a permanent exhibit, but as the girls didn't want to part with them, and as they really needed them for future use, we saw them dispersed with regret.

In selecting and planning the periods which best illustrate the evolution of historic costume, we worked out this outline, paying particular attention to the growth of costume in America. In some cases, as 17th century England and the colonization of Maryland, one doll served as a model, the costumes being nearly identical. In corresponding periods such as our revolutionary colonies and 18th century France, the simplicity of American dress contrasts interestingly with the elaborateness of the French court, as do the difference in government and ideals of these countries at that time.

(Continued on page ix)



ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



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Valentine Border

ETHEL WILLIAMS
Covington, Georgia

THIS little doll may be used most effectively in a Valentine black-board border. Her quaint little bonnet, pasted to a poke-shape over her face, is unique. Cut out along outlines of figure, cutting up to B on each side of head. Cut bonnet from yellow paper, using illustrated bonnet pattern. Paste yellow bonnet over original outline, matching A's. If heavy yellow paper is used, cut off sections I and I, leaving section II and paste yellow bonnet to this. To make bonnet poke-shaped, paste A to A on back of head. The features and design on dress, etc., can be easily traced or drawn freehand on dolls. To arrange in a border the following plan is effective: have dolls pasted on red hearts (cut from illustrated pattern, large size), point of heart between doll's

feet. Paste lightly the hearts with dolls pasted on them along the top of the board at intervals of 27 inches. Between each doll draw grass with green chalk. Cut quantities of vari-colored hearts (small patterns) from paper. Use these as flowers in the grass, pasted carelessly about. The doll should be cut from heavy paper and the large heart from red paper. The bonnet and small hearts may be cut from any quality of paper, the bonnet yellow and hearts all colors.

I used this border in my room, second grade, last year and the children were more enthusiastic over it than any other during the year. They were permitted to do a great deal of the work, cut the hearts, draw the grass, and the best cutters and drawers were allowed to cut out the yellow bonnets and help with the



PATTERN FOR THE VALENTINE DOLL. WHEN CUT FROM COLORED PAPER AND ASSEMBLED THIS DOLL IS VERY ATTRACTIVE. SENT IN BY MISS ETHEL WILLIAMS, COVINGTON, GEORGIA

The School Arts Magazine, February 1926

doll. We made a project of a decorative nature of it, working on it several weeks before time to put it up, thereby satis-

fying the natural desire in the children to make "Valentines," and also utilizing their efforts in something real.

Gingham Girl Border

THIS border can be used at any season of the year.

To make the little girl, first cut on heavy outline of figure. Using this as a pattern, cut figures from heavy paper or light cardboard. Over these paste scraps of gingham, or any discarded scraps, as the little girl's dresses. (Paste the scrap on, and then cut out goods along edge of cardboard.) Next, from some harmonizing colored paper, cut hats by hat pattern, and paste in place. The feet, collar, cuff, and arm are cut from white paper and pasted in place. (Outlined in dotted line.) The book is cut from brown paper and folded to slip

through arm. Around the crown of the hat tie in a bow a piece of wool thread or narrow ribbon.

To arrange the Gingham Schoolgirls in a border, group them in pairs. To do this each girl must have another (preferably similarly dressed) facing her. In cutting, remember to cut half the number to be used facing in one direction and the other half facing in the other direction (simply reverse pattern to do this.) Between the girls facing each other leave a space of 27 inches in which print in bold letters, using colored chalk, the word, "Schooldays." Each group or pair should be about 12 inches apart.

What Do You Think?

MR. PEDRO J. LEMOS, Editor

The School Arts Magazine

DEAR MR. LEMOS:

There is a question in which I have become much interested, and which I should like to see discussed in an editorial or article in THE SCHOOL ARTS MAGAZINE, if possible. The question is this: Just how much (if any) *formal* instruction in drawing should be given in the first grade?

According to most authorities, the chief aim of drawing in the first grade is to give free expression to ideas, and that formal instruction is apt to have a deadening effect. Where and how shall we begin to give little children definite instruction in representing form?

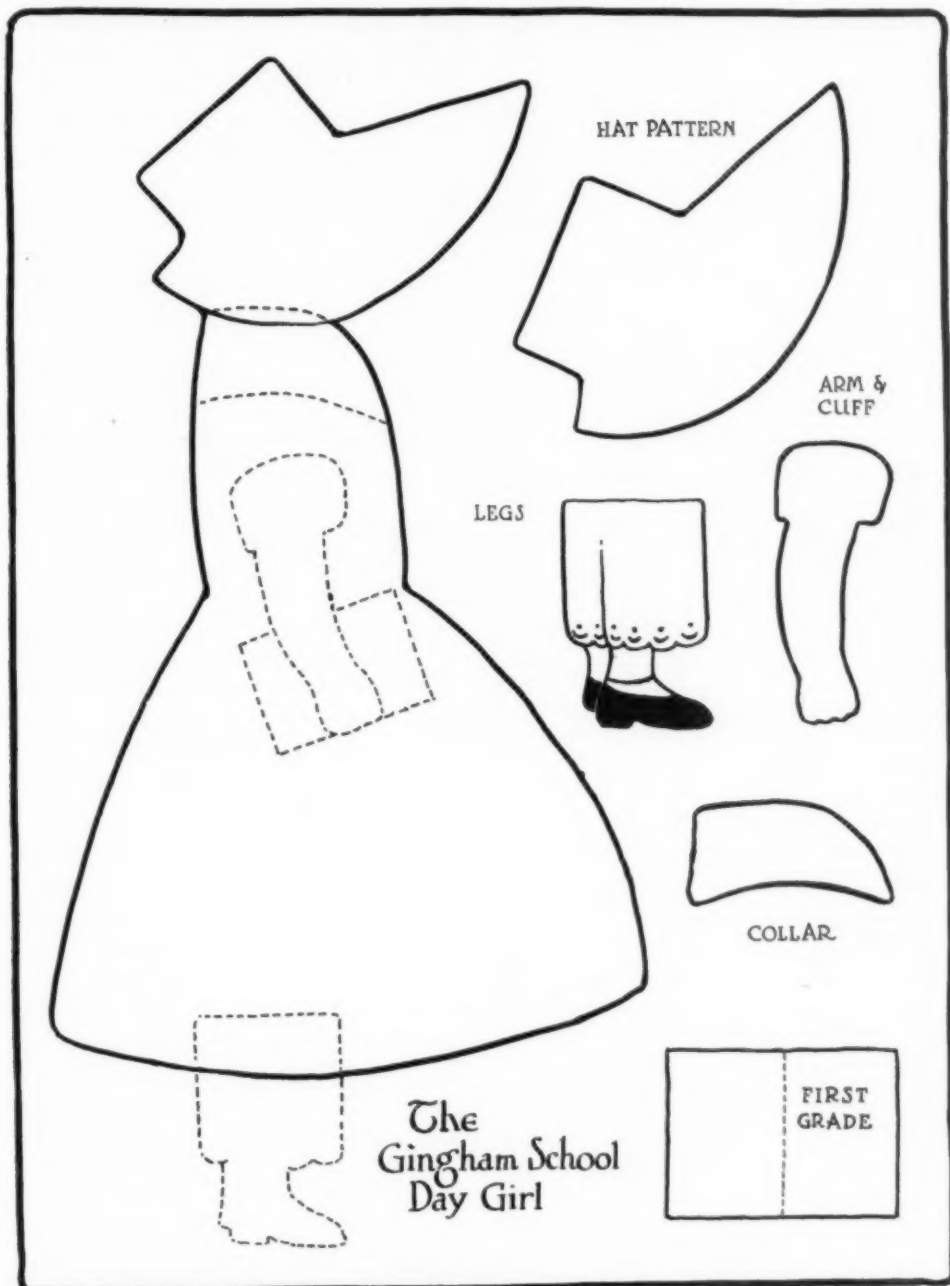
Should we be satisfied with the child's representation of a dog, for example, if it satisfies him, or shall we try to show him more definitely just how to make his picture look more like a dog? Shall we try to give him a definite idea of how to draw a few things, so that he has a sort of "working vocabulary," as someone has said, or is the six-year-old child too young for *any* formal instruction in drawing? Heaven forbid that we should have a "deadenning effect"!

I should be much interested in your point of view.

Sincerely yours,

ANNA I. WOODS

Swarthmore, Pa.



THE GINGHAM SCHOOLGIRL IS ESPECIALLY INTERESTING BECAUSE OF THE SCRAPS OF GINGHAM USED FOR THE DRESSES. THIS HELPS TO PRODUCE A WIDE ARRAY OF VARIED COLOR SCHEMES

The School Arts Magazine, February 1926

The Cotton Booklet

"I WISH I was in de land ob cotton," sang the third grade as they worked on their cotton booklets; for these children like to sing while they work. They had seen the cotton growing, they had gathered the bolls, and had traced its history from the seed to the matured plant. This had been done through the elementary science class, and now the art department had walked right along behind as it should, and was using this knowledge to make these most attractive booklets.

The cover had to be made first; so gray, black, or green construction paper was used. Then a picture had to be found for the cover—a cotton field or a warehouse—anything pertaining to cotton, the word itself cut in neat block letters, and pasted above. Then the required number of sheets were tied inside; and the stage was set for action.

Magazines had been searched for pictures, postcards had been found, and Mother's basket had been looted for attractive cotton scraps.

Then suggestions were made as to what should go in first. One child wanted to use the cotton seed which he had procured; another thought the picture of a boy picking cotton might do; so each child looked over his collection and selected the picture which showed an initial stage. This he pasted in the book, and wrote a short article about it for the opposite sheet.

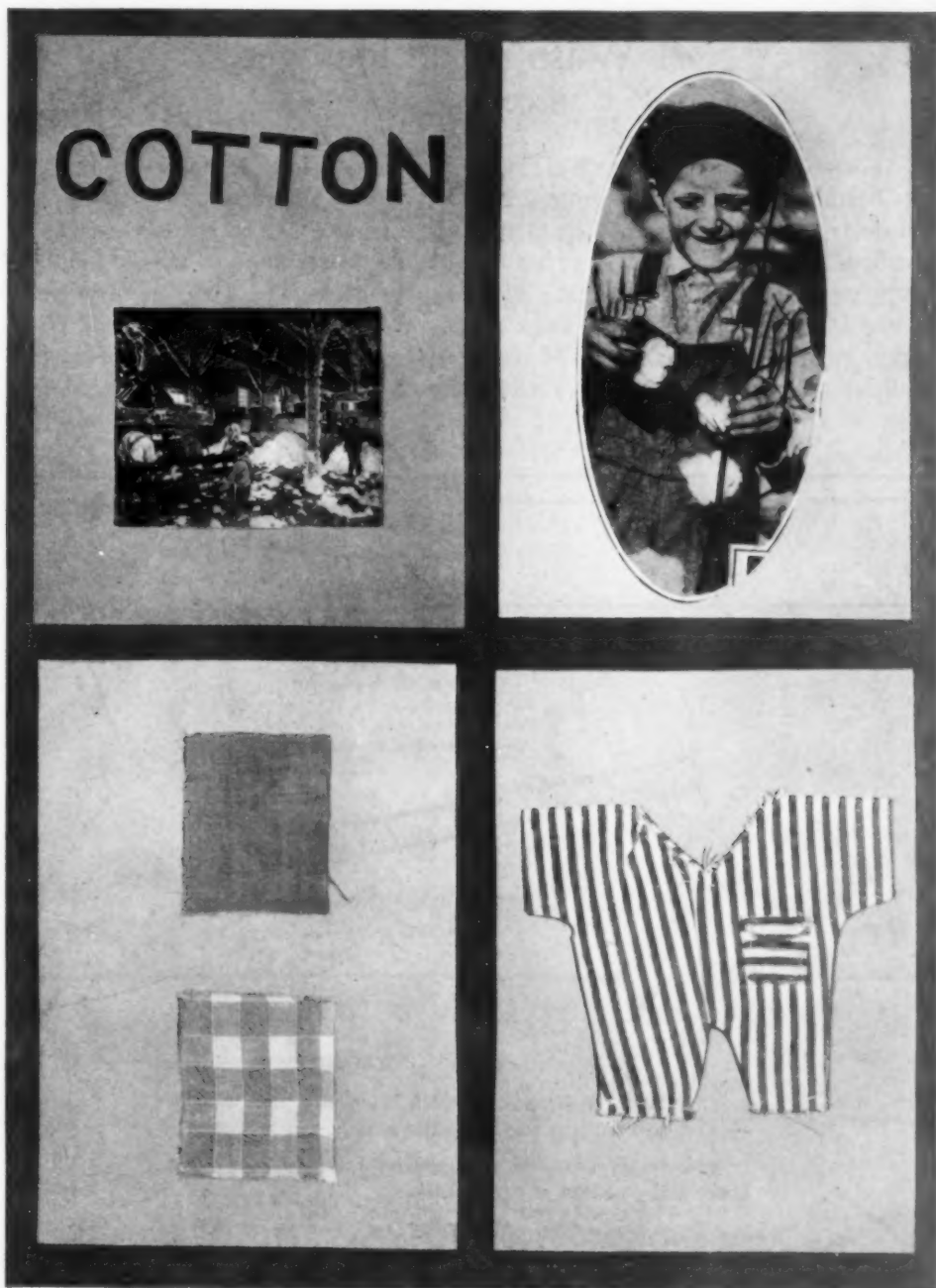
As I looked through the class, I saw pictures representing the bolls in various stages of development, pictures of the plant from the tiny baby shoot to the flower; pictures of richly loaded stalks; the scene at the gin; the bales ready for shipment; and the loading at New Orleans for export. Several children had featured the picking process, showing the little log cabin in the midst of the cotton patch, the negroes picking in the field and carrying baskets filled with billowy snowballs of cotton; the little pickaninny peeping from its cover, his white teeth even whiter than the cotton itself.

The spinning-wheel was contrasted with modern machinery, and a comparison made between the amount of work done by it and the late inventions.

A piece of soft white cotton adorned one page, and its products followed—lace, colored floss, pictures of Wesson's oil, rooms with cotton draperies; but every child had a tiny pair of overalls or a doll dress which he had made, and each had pieces of cotton goods pasted in; and at the end of each book was a paper doll dressed in real cloth; an excellent art project for correlating the English and elementary science; and there was ample proof to show that the modern methods were the order of the day, "old times dar were not forgotten."

ELISE REID BOYLSTON

LIFE WITHOUT INDUSTRY IS GUILT. INDUSTRY
WITHOUT ART IS BRUTALITY. —John Ruskin



PAGES TAKEN FROM A COTTON BOOKLET MADE BY ALVA BARTLETT,
THIRD GRADE, ATLANTA PUBLIC SCHOOLS, ATLANTA, GEORGIA

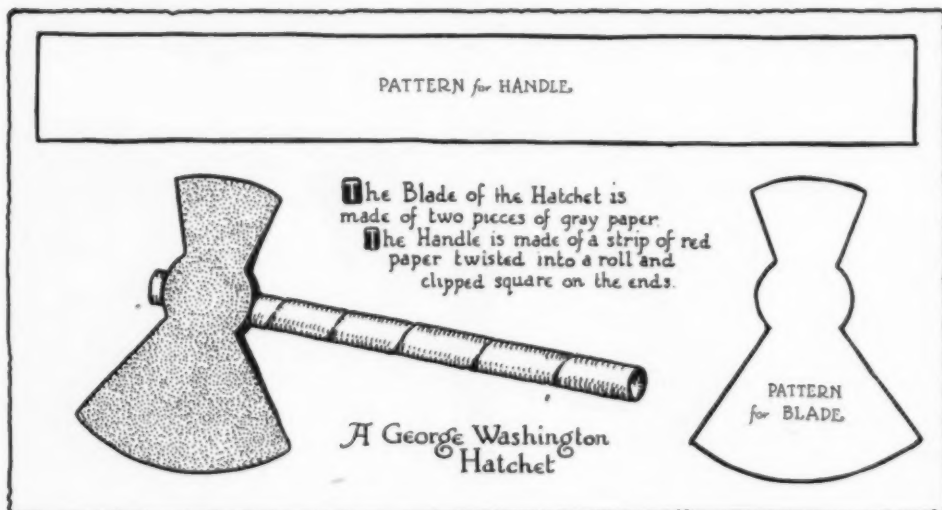
The School Arts Magazine, February 1926

A Washington Hatchet

ETHEL WILLIAMS

TO MAKE the little George Washington hatchets, cut blades from gray drawing paper using illustrated pattern. Cut handles from bogus paper, or heavy wrapping paper, using pattern. The handle is made by rolling the strip of paper, starting at one corner (as old-time lighters were made). When worked

into proper size, paste the end so it will not come unrolled. Next take two blades, paste like ends together leaving middle loose so that handle may be slipped through. Apply a little paste to end of handle to hold it in place. And you have a real George Washington hatchet.



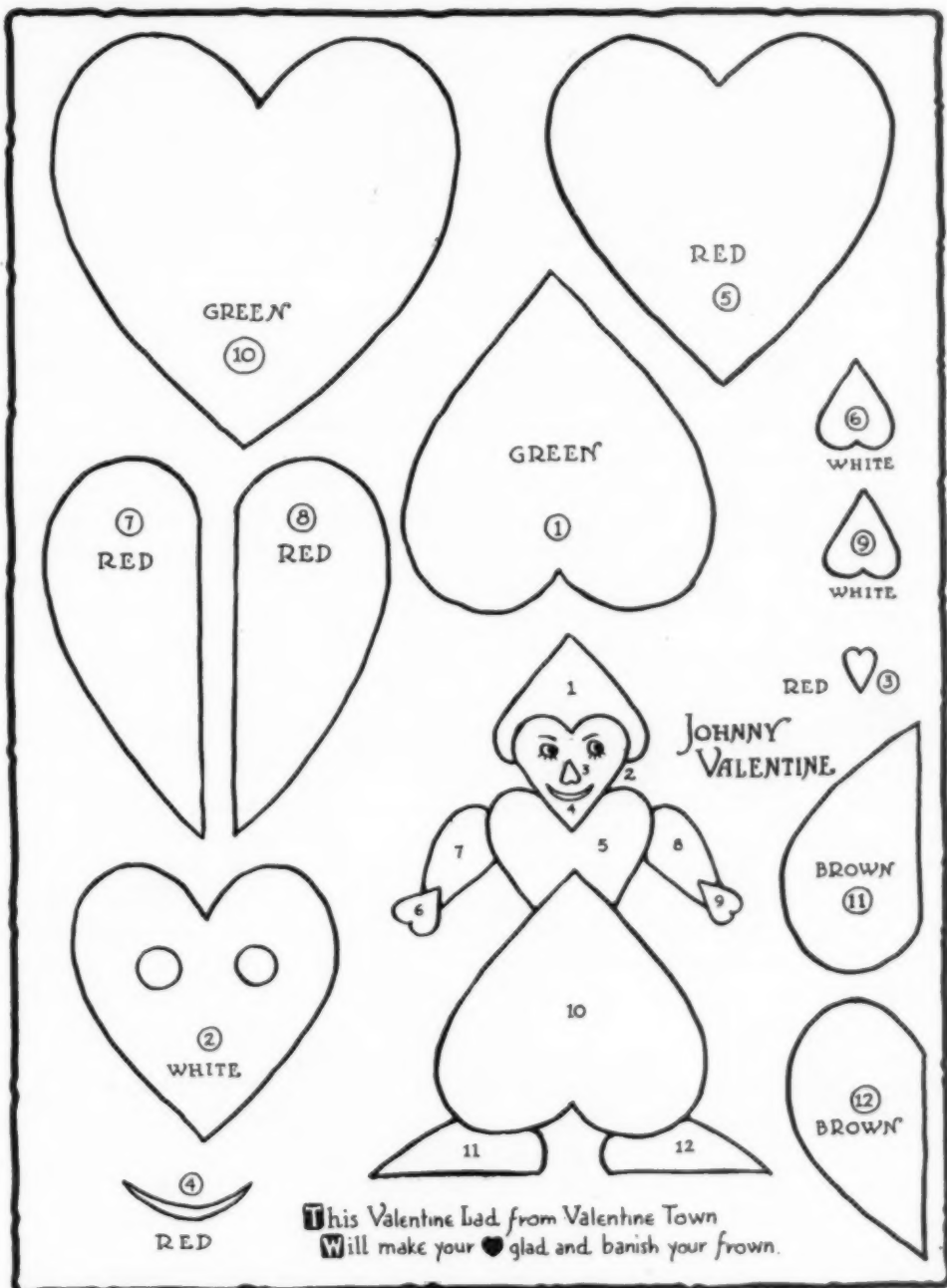
Some Patriotic Quotations

The name of American, which belongs to you, must always exalt the just pride of patriotism. —Washington

Above all, we must stand shoulder to shoulder for the honor and greatness of our country. —Roosevelt

Peace and order and security and liberty are safe so long as the love of country burns in the hearts of the people. —McKinley

There are two freedoms: the false, where a man is free to do what he likes; the true, where a man is free to do what he ought. —Kingsley



PATTERNS FOR A HEART VALENTINE, MADE BY MISS WINNIE GRAY,
MADISON, INDIANA. THIS PROJECT WILL APPEAL TO GRADE CHILDREN

The School Arts Magazine, February 1926

Easy Design Lessons

PEDRO J. LEMOS

Editor, The School Arts Magazine

DESIGN is much simplified if simple forms like the square, oblong, triangle, and the circle forms such as the oval and ellipse are used as a controlling design shape. The use of these forms alone as design units or motifs is an excellent exercise. Many of the most pleasing patterns produced in historic designs are those where different arrangements of these simple forms have been used. A thoughtful and careful arrangement of simple forms will always result in better design than a careless hurried application of elaborated motifs.

The American Indian has through centuries of use reduced many of his symbols to the simplest of geometric forms. One of the forms much used is the triangle. The circle and square also are much used. With these forms used in varying ways and with different arrangements of two or three colors, many beautiful patterns are secured. Black, red, and white colors are often used.

The Peruvian Indian also used the triangle shape, and birds, fish, and animals were made with it.

Beautiful patterns in triangles of black and white marble may be seen on the floors and walls of the cathedrals of Italy. These marble patterns were cut from marble and inlaid hundreds of years ago by master workmen, and noted artists planned the designs. Today these beautiful borders are studied by artists and designers because they show how beautiful results may be secured with simple forms.

The natives of the South Sea islands use the triangle shape in their patterns of inlaid bone and weaving. In fact, the world over the finest types of design are those which have used simple forms as motifs or where simple forms have been used as foundations for the designs. It is important, therefore, that we try to hold always to the simplest forms possible, studying to secure pleasing arrangement or composition rather than elaborated or complicated arrangements.

Exercise 13. With a folded square cut a triangle shape. Triangles may also be cut from paper squares by cutting across from corner to corner. A third way is to cut a piece off a strip of paper and then keep cutting the triangle shapes as shown in Plate 13. A number of triangles cut in any of these ways may be made from black or dark construction paper and used for borders. The cut paper triangles permit being moved around and re-arranged until pleasing borders or all-over patterns have been made. When a good arrangement is found the triangles should be pasted down.

Cut triangles of different sizes and arrange borders with them. Show patterns, or sketch on the blackboard some of the borders used by the Old World designers or the borders made by the island natives. Have the pupils make borders of their own. Enough border should be made to give continuity and rhythmic connection. A short border may not be pleasing.

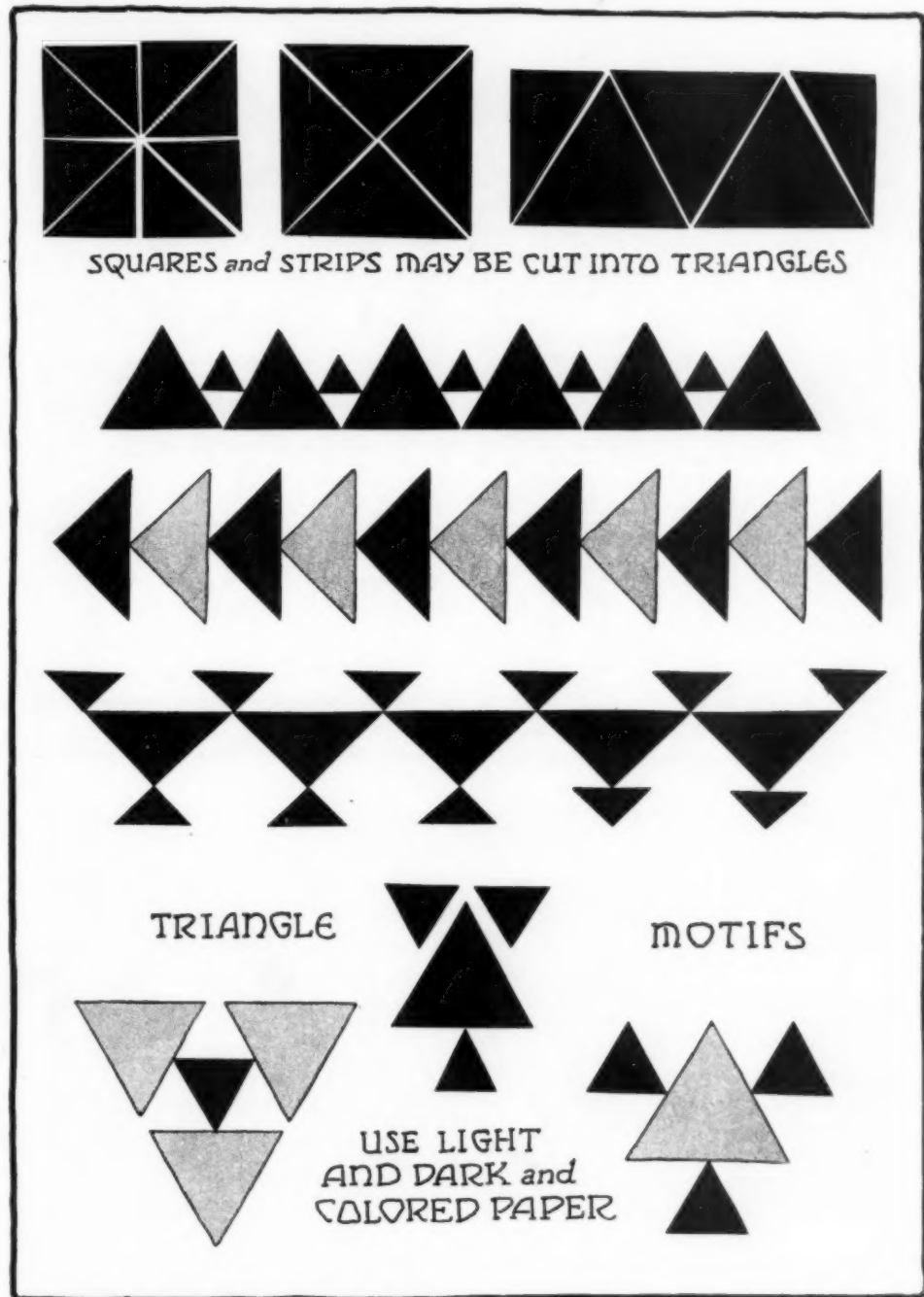


PLATE 13. CUT PAPER TRIANGLE FORMS IS THE EASIEST WAY WITH WHICH TO COMMENCE DESIGN ARRANGEMENT. THE MOVABLE SHAPES MAKE IT EASIER TO TRY OUT DIFFERENT POSITIONS

The School Arts Magazine, February 1926

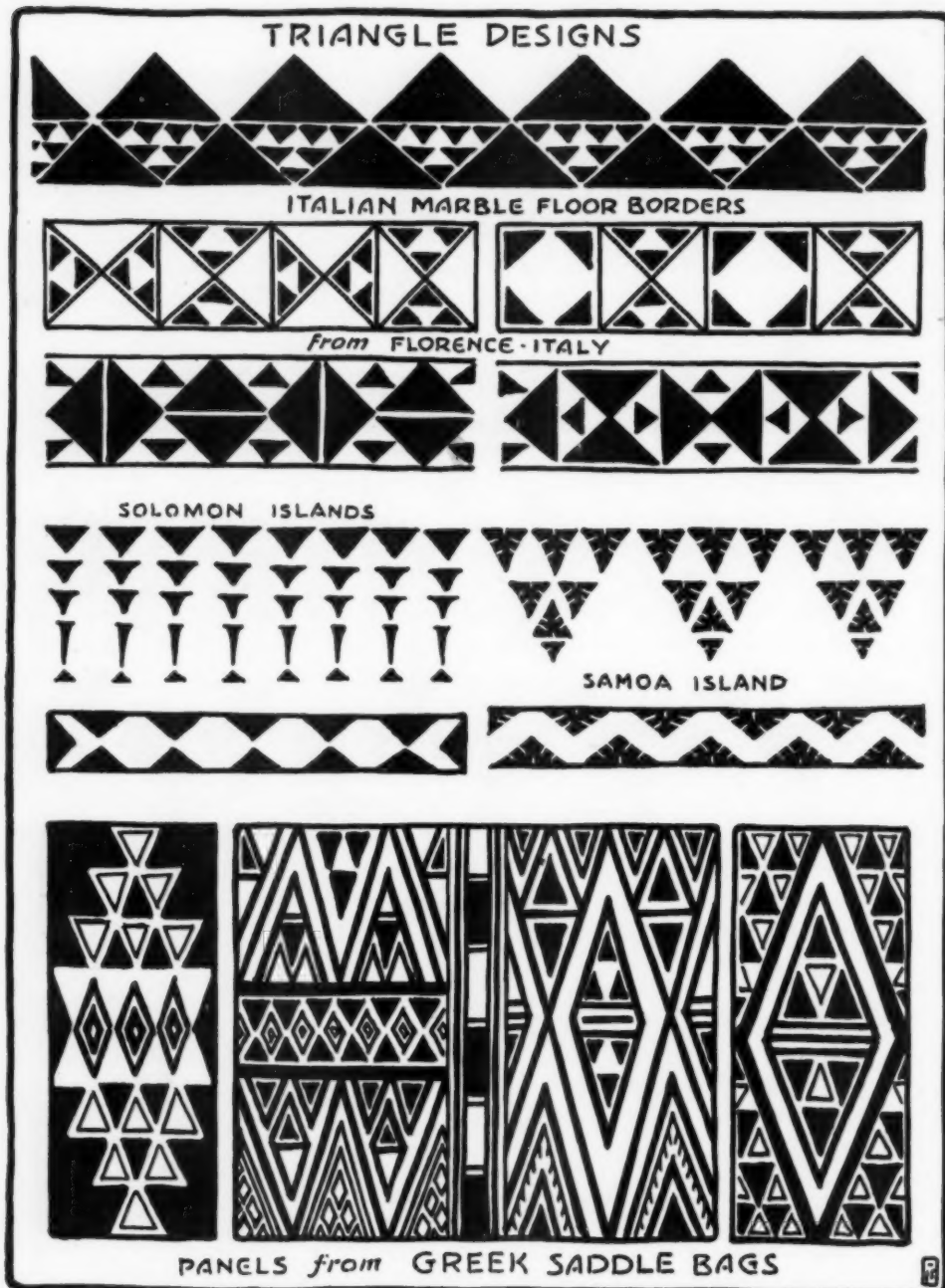


PLATE 14. MANY OF THE MOST PLEASING DESIGNS IN THE OLD WORLD BUILDINGS AS WELL AS NATIVE DESIGNS IN OTHER PARTS OF THE WORLD HAVE BEEN MADE WITH SIMPLE SQUARE, CIRCLE OR TRIANGLE FORMS

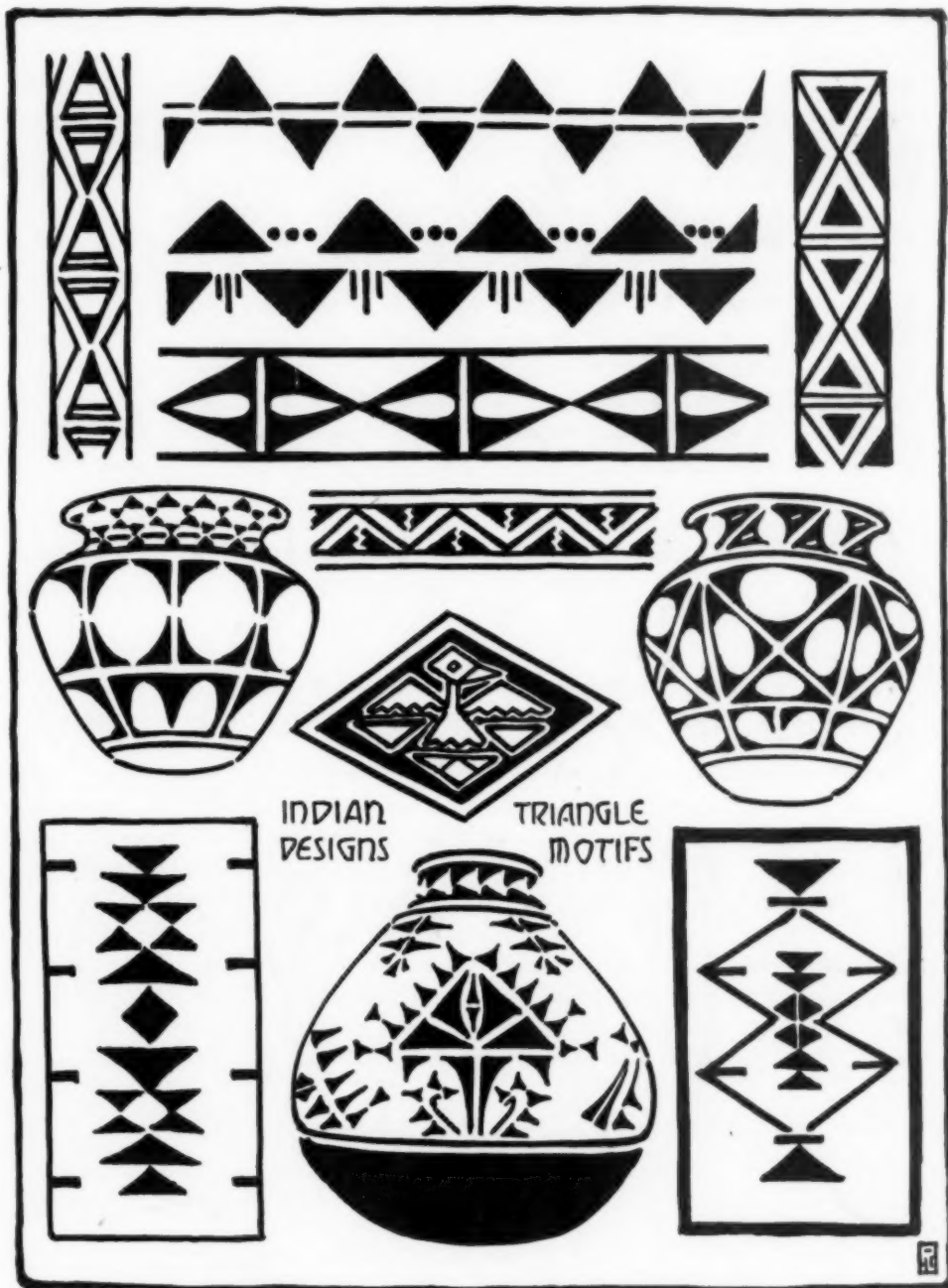


PLATE 15. A PAGE OF INDIAN DESIGNS SHOWING HOW THEY HAVE SECURED BEAUTIFUL PATTERNS WITH THE SIMPLE TRIANGLE SHAPE

Exercise 14. Cut triangles of different sizes in black and also some in white. Arrange these on gray paper. Or cut triangles from two colors of paper and arrange them on black backgrounds or a gray background. A color and a tint, or a color and a shade, or two analogous colors or two complementary colors may be used. Arrange borders that are to be used up and down. When borders are used horizontally or vertically in this way, the triangle will look best if it is arranged for the different position.

Exercise 15. Collect illustrations that show Indian designs on baskets, weavings and pottery. Many of these will be seen to be made with triangles. Plate 15, page 375, shows Indian triangle designs. A few marks added to a triangle means a rain cloud, or a few dots added may mean a harvest symbol. Have the pupils make designs with cut paper similar to the Indian designs. A few patterns may be made for rug designs, either as borders across the ends or as center pattern for the rug. Cut simple bowl or pottery shapes from gray paper. With dark and light paper cut triangles and paste these onto the bowl shapes.

A class scrapbook should be made for collecting designs made by the American Indian. Bulletins can be secured from

the Smithsonian Institute in Washington, D. C. and also from the National Museum in New York City. These will show many designs made with simple forms by the Indians. Also have the pupils collect good borders made with simple forms from magazines. This will develop observation and the pupils in seeing how others have made good designs with simple forms, will become enthused with their own work and will not be inclined to think that simple forms are given to them only because they are children. If they know that professional designers and designers of all times have used simple forms they too will want to use them. Simple forms design is much needed in American design and is the great hope of design in American schools.

Exercise 16. Decorate paper boxes and booklet covers with triangle borders. Stencil and blockprint cloth runners or curtains with triangle designs. Cut paper triangle designs for a tile. Paste construction paper over a cardboard square, turning the paper joints. On the face of the square paste the triangle design. Shellac the surface of this paper tile and it may be used as a table tile. Clay bowls and vases may be decorated with triangle borders. Use the triangle shapes in many ways.

The world requires that we make good, no matter what happens; and the man that *does* things amounts to a great deal more than the man who wishes he *had* done things, and who promises he *will* do things.

—Wilson

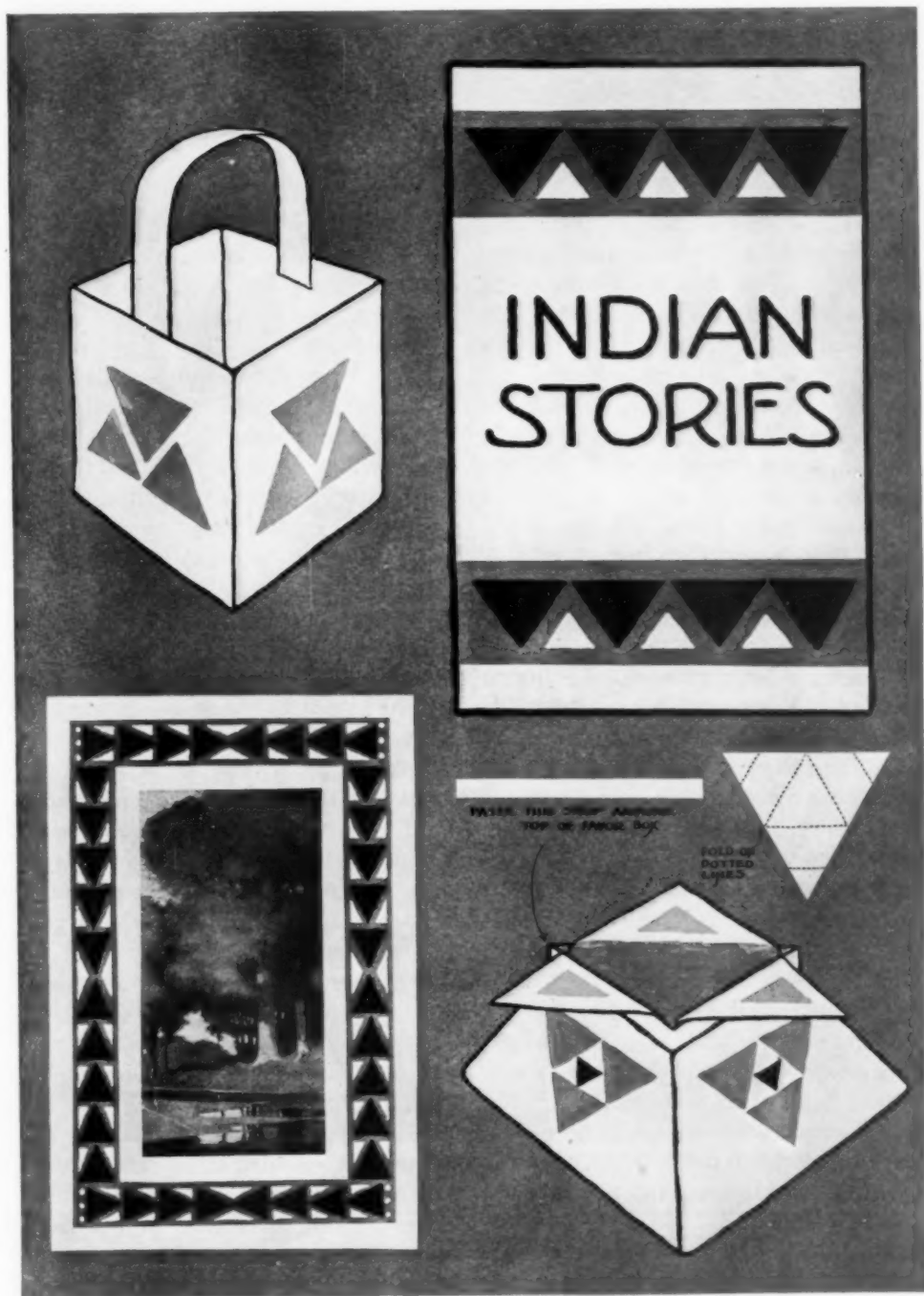


PLATE 16. THE TRIANGLE SHAPE MAY BE USED TO DECORATE AND BEAUTIFY MANY OF THE CLASSROOM CONSTRUCTION PROBLEMS

The School Arts Magazine, February 1926

Correlated Picture Studies

JOHN T. LEMOS

IV. A FASCINATING TALE

Madame Henriette Ronner

THE painting we are studying this month is one of the kind that people call "story pictures." Even if there was no reading matter connected with this picture it is so interesting to see that we find ourselves wondering what it is all about.

Madame Ronner, who painted this interesting scene, has called it "A Fascinating Tale." It is not only a fascinating story but it is a most fascinating tale that has brought the story about.

As soon as we look at this painting we begin to figure out just how it happened. We are quite sure that these two kittens and their mother are in someone's library or study. The row of books and the old-fashioned inkwell tell us that.

Perhaps the mother cat was snuggled up in a big armchair fast asleep and her two little kittens were playing together on the rug when suddenly they heard a rustle among the papers on the desk.

The little kittens jumped up on the desk just in time to see something run quickly under the papers. Not being very big or wise they stand there watching the mouse's tail as it sticks out back of him. One of them, the white kitten, is quite bold and stands ready for a big jump if that tail begins to move. The black kitten is not so lively. He sits back and waits, content to let his brother do all the work.

Meanwhile the kittens' mother has arrived and she crouches up high on the books where she can watch Mr. Mouse.

If the mouse runs out and the kittens miss him she is standing where she can show the youngsters how to catch him.

Cats are related to lions and tigers, and like to hunt. This is part of the instinct that has come down to them from their ancestors. Underneath their soft paws are some very sharp claws that are made to catch and hold things.

Look at the cat's and the kittens' ears. See how they stand straight up and point forward. They are made especially to catch the slightest sounds. No wonder they all heard Mr. Mouse chewing up papers.

When we look at the intense pose of the cat and her kittens, we can imagine what a scurry and flurry will occur when Mr. Mouse decides to make a dash for liberty. Do you think they will catch him? It looks like it, but you can never tell. Sometimes when too many people go after the same thing they all bump their heads together and no one gets what they are after.

Who knows but what the little white kitten will jump at the mouse and get in Mother Cat's way so that Johnny Mouse will find himself safe once more in his hole between the walls.

He will have a great tale to tell of the narrow escape he had and we are sure will stay out of the library for a long while.

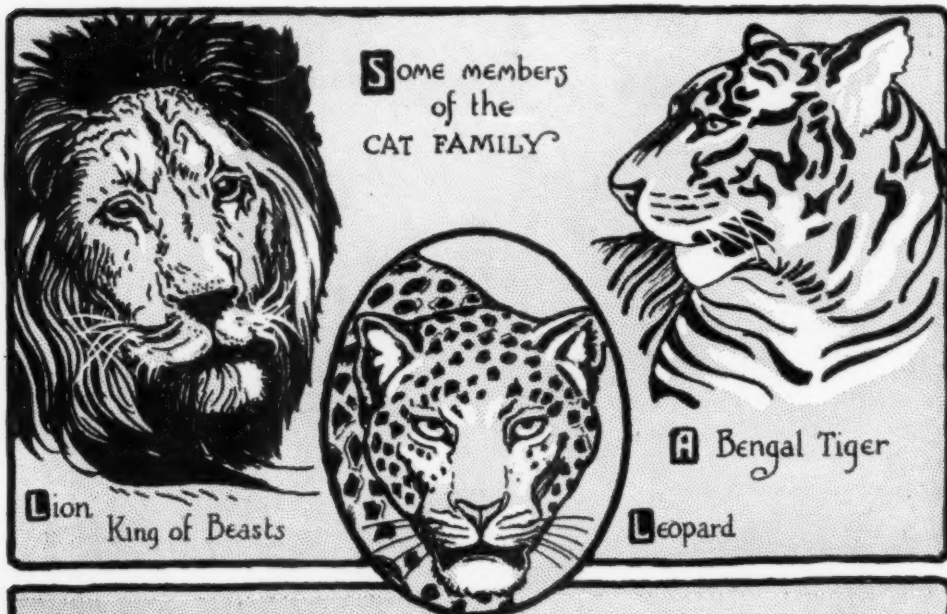
Yet we can never tell. If you have ever watched a cat catch a mouse you know how quickly cats can run and jump. So Johnny Mouse will have to be a pretty



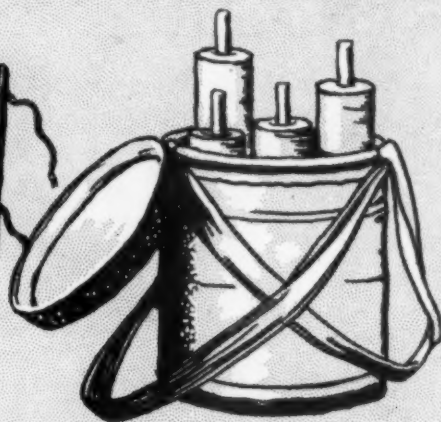
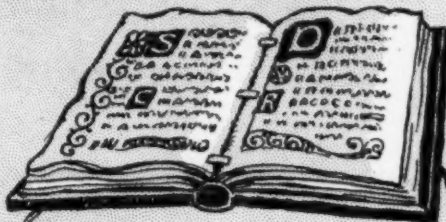
Courtesy of George P. Brown & Co., Beverly, Mass.

"A FASCINATING TALE" PAINTED BY THE DUTCH ARTIST, MADAME HENRIETTE RONNER

The School Arts Magazine, February 1926



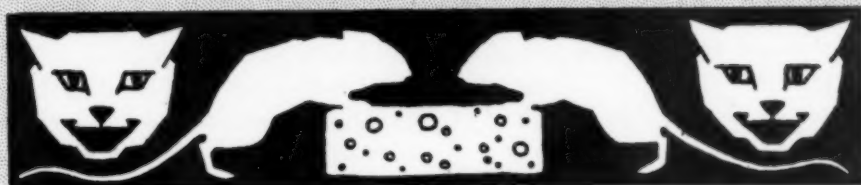
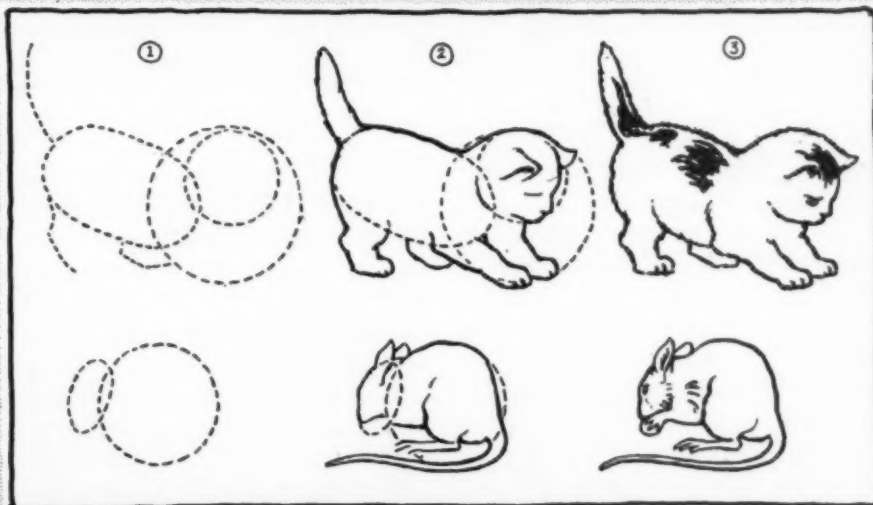
OUR PICTURE STUDY THIS MONTH PERMITS MANY INTERESTING CORRELATION PROJECTS. THE STUDY OF BOOKS AND PRINTING IS IN ITSELF AN ALMOST INEXHAUSTIBLE SUBJECT



An old MANUSCRIPT BOOK
These books were made
from sheepskin and were hand
lettered and colored.

On the right is a leather case
containing the scrolls used by the
early Christian scholars.

A GOOD WAY TO DRAW KITTENS AND MICE



FREE ILLUSTRATIONS OF CATS AND MICE, NATURAL HISTORY STUDIES OF THE CAT
FAMILY AND KINDNESS TO ANIMALS POSTERS ARE ALL WELL ADAPTED TO GRADE WORK

The School Arts Magazine, February 1926



ONE OF MADAME RONNER'S PICTURES

spry young fellow in order to get away from this family of cats.

The Artist: Over a hundred years ago in the famous city of Amsterdam in Holland a little girl was born. She was destined to become one of the world's most famous painters of animals.

Little Henriette Knip, for that was her name, could hardly help being an artist. Her grandfather was an artist, her aunt won medals painting flowers, and her father was a landscape artist.

Her father wanted her to paint portraits of people, but she loved animals so much that she would try to draw them whenever she had a chance. Some of her sketches, made when she was six or seven years old, show that she had a great amount of talent.

When Henriette was still a little girl her father lost his eyesight. This made him more anxious than ever to make her

future as an artist a success. He planned certain hours for her every day in which she should practice drawing and painting and made her rest her eyes every day in a dark room so that she should not have the same misfortune that befell him.

It was fortunate that Henriette's paintings began to sell when she was only sixteen years old as her father was poor and unhappy due to his lost eyesight. Henriette's success brought more happiness and a better living for her father and herself.

When Henriette's father died she kept on working and studying. Several years later she married a man named Ronner, but her husband was always in ill health and Madame Ronner had a hard time making enough to support her husband and children.

Through all her hard work and trouble

Madame Ronner kept a cheerful spirit and never stopped painting animals. Cats became her favorite models. She had a fine large cage made with things in it that cats would like, soft cushions to lie on, saucers for milk and colored balls to roll about.

She would place the cats in this and make her sketches when their pose suited her. One of our illustrations shows a picture of Madame Ronner's family of cats.

As years went by Madame Ronner became more and more successful until she no longer needed to work long hours. She lived until she was over ninety years old, loved by everyone and happy in her work. She has left a name for herself as one of the four greatest painters of cats in the world. The other three are a French artist, Lambert; a Japanese, Hokusai; and a Swiss named Mind.

Questions: What has happened in this picture? Where do you think these kittens are? How can you tell? Do you think it is a mouse under the paper? Why?

Which of the kittens looks brightest? What is he doing? How does the black kitten act? Where is the Mother Cat? Why do you think she is up there? If Mr. Mouse scampers away, who do you think will catch him?

Do you think the mouse knows they can see him? Why not? If the kittens are very quite what is Mr. Mouse likely to do? Then what will happen?

Look at the picture closely, what do you see beside Mr. Mouse and the cat family? Do the books look as if they have been used very much? Why? Do we see many inkwells like this one? Do you think it will tip easily? Why not?

Which kitten do you think is marked the best? Which would you like to own? Why?

Can you tell something about the lady who painted this picture? Why did she call it "A Fascinating Tale"?

When you go away from this picture what do

you remember most, the cats or the mouse? Which one do you think the artist wanted you to think of?

Suggestions for the Teacher: There are a number of good projects that may be correlated with this picture study. One of the best is that related to the Story of Books. Sketches of the old time scrolls and old manuscript books could be put on the board for the children.

If possible obtain a few prints of illuminators at work, and of the old hand presses such as used by Benjamin Franklin. Children all like to hear how book making has been developed. If there is a print shop in your locality, it may be possible to borrow some book sheets before they have been folded up by the binder. These and several pieces of printers' type will make an interesting display.

This phase can be carried on into booklet making. Show the children several ways to bind books, let them write a short essay on cats and illustrate it with clippings, making it into a little booklet.

The natural history can be followed up through the story of the cat's cousins: lions, leopards, and tigers. From natural history books or encyclopedias much interesting data about the habits of lions, tigers, and leopards can be obtained. This interesting way of camouflaging themselves by their markings, the soft pads of their feet, the use of their "whiskers" in going through the jungle grass, their chief dwelling places and other interesting details can be explained.

From the art viewpoint, poster work can be used, as Kindness to Animals. As animals are not easily drawn, simple flat silhouette effects should be used. Interesting borders and booklet covers can also be made. An easy way to draw a cat and a mouse is shown. These can be made in colored crayons on manila paper which has a slight roughness or "tooth" to it.

The story of fur can be followed up. The fascinating tale of the Hudson Bay Company, its early trading posts; the way trappers catch animals; how fur is used in clothing; the Eskimo's fur clothes, and numerous other related subjects, can be touched upon.

Writing implements also have correlation possibilities as is shown in the accompanying sketch. Access to a good encyclopedia will give the teacher most of her needed material.



HISTORIC COSTUME, by Katherine Morris Lester, Director of Art Instruction, Public Schools, Peoria, Illinois, will be welcomed by art teachers. This book contains over 230 pages of well written text and good illustrations on the costumes of the ages, from early Egyptian to modern American.

One good feature of this book is the interesting style of reading throughout. The reader finds himself assimilating valuable ideas without the effort so common to many of the dry over-technical text books on the market.

Teachers of Costume Design and Stage Pageantry will find this book a valuable friend.

Publishers, The Manual Arts Press, Peoria, Illinois. Price \$2.50.

COSTUMING A PLAY, by Elizabeth B. Grumball and Rhea Wells, is another good book just published. The main idea of this volume is to furnish a practical handbook of costuming. It contains practical information and instruction about period costumes, the choice of materials, the color, lighting, dyeing and decorating of costumes.

Explicit directions are given how to make each costume and what simple and inexpensive materials can be used to give the effect of richness and beauty. A list of plays and pageants suitable for each particular period of dress is also given.

Publishers, The Century Co., 353 4th Ave., New York City. Price, \$3.00.

HOW THEY DRESS, a Costume Doll portfolio, by Rose Netzorg Kerr, is a most useful publication. The plan of this portfolio is to furnish material which will help the busy teacher to teach costume design in an interesting manner. By means of these costume dolls figure drawing, history, posters, sand tables and similar subjects can be taught.

This portfolio contains six big quarto-fold sheets of paper, size 12" x 19". They include outline patterns of men, women, boys and girls figures, both front and side views. They also contain 22 characters in detailed drawing giving story and special day costumes as well as detailed suggestions for dressing and using the dolls. Price, 50 cents postpaid.

For more complete costume study "Interpretive Costume Design" is issued. One folio is "The Orient," one is "The Age of Chivalry," and one "American Costume." Price \$1.00 each, postpaid.

Publishers, Fairbairn Art Co., 736 W. 173rd St., New York City.

"B-O-L" ALPHABETS AND LETTERING TEMPLETS, designed by G. Ellingwood Rich, Maxwell Training School for Teachers, Brooklyn, N. Y., will be a great help to art teachers. This portfolio will be found a valuable aid in the teaching of lettering. By means of the templets, capitals, lower case letters and numerals can be quickly constructed.

Blackboard work, phonetic charts, posters and show cards are all made easier by using these templets. Cut paper letters are quickly made with the help of these portfolios.

Publishers, Milton Bradley Co., Springfield, Mass. Price per set, 30 cents.

(Continued from page 363)

The outline admits of manifold enlargements, but it is well to stick closely to big, easily remembered groupings, rather than to confuse the student by too much detail. The Spanish Renaissance, 18th century Italy, Russia and the various developments of peasant costume, interesting as they are, were omitted for this reason.

| Ancient and European History | American History |
|---|---------------------------------------|
| Egypt—the time of the Pharaohs | |
| Ancient Greece—time of Pericles | |
| Imperial Rome—Caesar to the destruction of Pompeii | |
| The Middle Ages— | |
| a. Time of the Arthurian Legend and Charlemagne | |
| b. The XVth Century | |
| The Italian Renaissance—time of Raphael and Michael Angelo | |
| The Renaissance in England—time of Queen Elizabeth | The Puritans |
| 17th century England—time of "Lorna Doone" and the colonization of Maryland | |
| Louis XIV in France | America at the time of the Revolution |
| Louis XV | |
| Louis XVI | |

Napoleonic Period
War of 1812

Period of Louis Phillip in France
The Second Empire in France
The Civil War in America
The 80's—the "bustle period"
The 90's

1900
Today

For the teacher who wishes to plan a like project or who desires to gain more knowledge of historic costume, the following books will be found helpful. Copies of pictures by the famous masters also give excellent material.

(Continued on page x)

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SYRACUSE, N. Y.**

(Continued from page ix)

Brooklyn Library. A Reading and Reference List on Costume.

Calthrop. English Costume.

Earle. Two Centuries of Costume in America.

Fishel and Von Boehn. Modes and Manners of the 15th, 16th, 17th, 18th and 19th Centuries, 7 vols.

Hope. Costume of the Ancients. 2 vols.

Hottenroth. Le Costume chez le Peuples.

Hughes. Dress Design, an account of Costumes for artists and dressmakers.

McClellan. Historic Dress in America.

Metropolitan Museum of Art. Dress of the Ancient Egyptians.

New York Public Library. Textile and Costume List.

Villermont, Comtesse de. Histoire de la Coiffure Feminine.

PLANS FOR THE MOST interesting fabric exposition ever held in America are now in the making. On February 22, 1926, Washington's Birthday, the great doors of Grand Central Palace, New York, will be thrown open to welcome merchants and buyers and the general public to the International Fabric Exposition and Merchants' Conference where vast textile achievements will be on display. The exposition, which is under the personal direction of Charles H. Green, widely known as a director of expositions, will include exhibits from many famous silk, cotton, wool, rayon and linen mills.

It is expected that because of two distinct appeals, the artistic and the practical, the International Fabric Exposition will create wide interest and attract visitors from all parts of the United States.

Not for the sake of art alone was this great fabric exposition planned, but to bring art and industry together, and act as a source of inspiration to retailers, buyers, merchandise men, manufacturers interested in textiles; to give them an opportunity to exchange ideas; to get perspective on their own work, their own merchandise; and to give them vision in planning for the future.

One of the most interesting features of the exposition will be an educational exhibit of silk. A complete manufacturing unit will be installed under the auspices of the Chamber of Commerce and the Broad Silk Manufacturers Association of Paterson, New Jersey. This exhibit will show the various processes of silk production from the reeling of silk from cocoons to finished broad silks, ribbons, etc. It will enable visitors to see in one sweep all the essential intricacies of reeling, spinning, designing, weaving and dyeing of beautiful silk fabrics.

The exposition will be open in the mornings for the trade only; and as a feature of the morning

(Continued on page xv)

(Continued from page x)

session a style show will be given at 10.00 o'clock. To the general public the exposition will be open at 1.00 o'clock daily except Sunday, and will include a style pageant at 4.00 p. m. and 9.00 p. m.

The exposition will open at the Grand Central Palace, New York City, February 22, and continue until March 6. The executive offices are at 105 West 40th Street, New York City.



MR. ROBERT C. WOELLNER, chairman of the Program Committee for the Western Arts Association, which meets in Des Moines, Iowa, March 16 to 20, reports splendid progress. The meeting will be in conjunction with the annual meeting of the Vocational Education Association of the Middle West. The two groups should furnish an unusually large attendance. The chairman of the Art Section, Miss Anna V. Horton of the Cleveland Museum of Art, has already signed up a number of fine speakers, who will discuss subjects of immediate importance. Mr. Royal B. Farnum, Boston, Mass., will speak on "Art Appreciation as a Psychological Force in Art Education." Other speakers and subjects as available, will be announced in the March SCHOOL ARTS MAGAZINE.

With Mr. John H. Chambers, director of the Bureau of Education for the International Typographical Union, as chairman of the Printing section, and Dean Albert F. Seipert, Bradley Polytechnic Institute, acting chairman of the section on Manual Arts, a valuable program is sure to be developed.



AN EXCELLENT PROGRAM for the Eastern Arts Association Convention which will be held in Syracuse, N. Y., April 21-24, is being arranged under the direction of Arthur F. Hopper, chairman of the program committee. Already these speakers have promised to be on hand: Dr. C. A. Prosser, President Dunwoody Institute, Dunwoody, Minneapolis; Miss Mary E. Robinson, Supervisor of Art, Washington, Indiana; Mr. E. A. Roberts, Principal, Continuation School, Rochester, N. Y.; Mr. Harry W. Jacobs, Director of Art, Buffalo, N. Y.; Mr. Lewis H. Wilson, State Director Vocational Education, Albany, N. Y.; Dr. David Snedden, Teachers' College, Columbia University, New York; Dr. Henry Turner Bailey, Director Cleveland School of Art, Cleveland, Ohio.

As the program develops, further announcement will be made in the March and April numbers of THE SCHOOL ARTS MAGAZINE.



THE ART TEACHERS in the Detroit Elementary Schools have formed a social organization called the Detroit Art Alliance. The purpose of the organization is to encourage civic interest in Art, to provide



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The study council consists of groups meeting to study and execute various forms of art work: painting, sculpture, costume design, interior decoration, civic art, home grounds design, stage design, craft work in pottery, book making, design applied to

textiles—as batik, tied and dyed, block print, embroidery, weaving, oriental and hooked rugs—lamps and shades, leather, wood-carving, metal and jewelry, stained glass, basketry.

The one hundred and fifty art teachers and supervisory staff of the Art Department, Elementary Schools, comprise the active membership. Associate membership includes art instructors not in active service and others interested in the aims of the Detroit Art Alliance and desiring to further its purposes. The president is Mrs. Mabel Lange Smith, art critic teacher, and the chairman of the Advisory Board is Miss Mabel Arbuckle, supervisor of art.



THE TRIADIC COLOR SCALE COMPANY of 1719 Kay Street, Washington, D. C., has just put on the market a new Student's Color Scale, which has been proclaimed by experts to possess a truly esthetic color appeal, and at the same time to carry scientific value and demonstrable accuracy for teaching purposes. This Color Scale indicates the four progressive steps in color blending, primary, secondary, tertiary and quaternary. It also indicates the harmonious combinations in their endless hues, tints, shades, chroma, volume, and potency; as well as designating neutralizing area proportions, and the proportion of pigments required to produce neutral gray blends.

Mr. John M. Goodwin, president of the Triadic Color Scale Co., furnishes very complete notes relative to the use of this new Student's Color Scale, from which two or three paragraphs are quoted:

"Did you ever stop to figure out why the use of three distinct hues of harmonic relation always produces a subdued or melodized harmony? While the selection of two contrasting, or complementary hues in any composition results in fighting positive contrasts? There is an interesting reason for these results. There are times when you may wish to create a strongly contrasting color composition, and at other times your desire may be too create melodized harmony in your color scheme.

"If you will look into the definite causes for these different effects, you will discover that by selecting three (triadic) harmonics in hue, you have not fulfilled the full requirements for producing a truly harmonious composition. You will find that after selecting the required hues, it will be necessary to take into consideration their relative areas, or in other words, you must know the volume and potency of each one of these hues which you have employed in order to arrange a composition with True Melodized Harmony."

The Triadic Color Scale Company announces that it will give demonstrations of Harmonic Colored Silhouette Shadows at the coming N. E. A. Convention, in its Booth Number One, at the Washington Auditorium; using its newly developed Color Potency Ray projectors, authenticating all of the indications of the Triadic Color Scales.